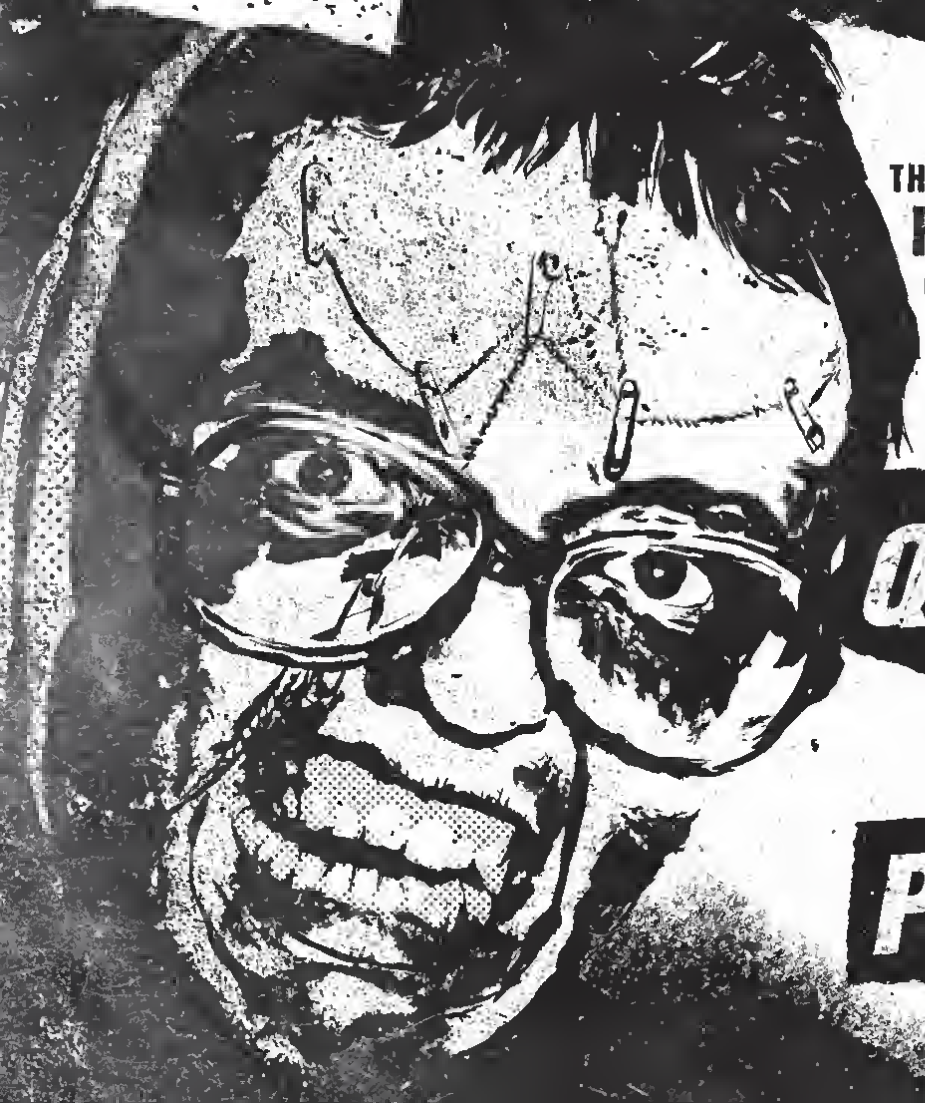
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MICAH WRIGHT

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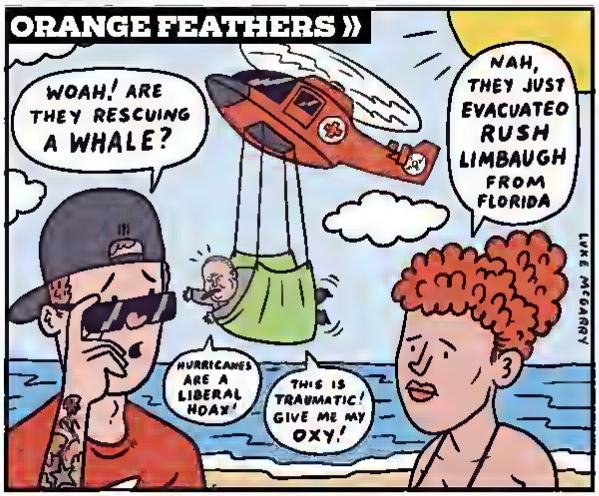
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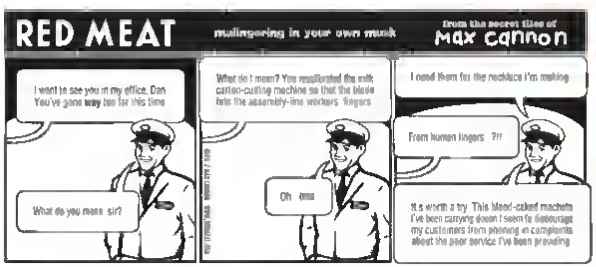
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The Waiting Game

DA Tony Rackauckas once again stalls limp prosecution of favored serial killer

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»R. SCOTT MOXLEY

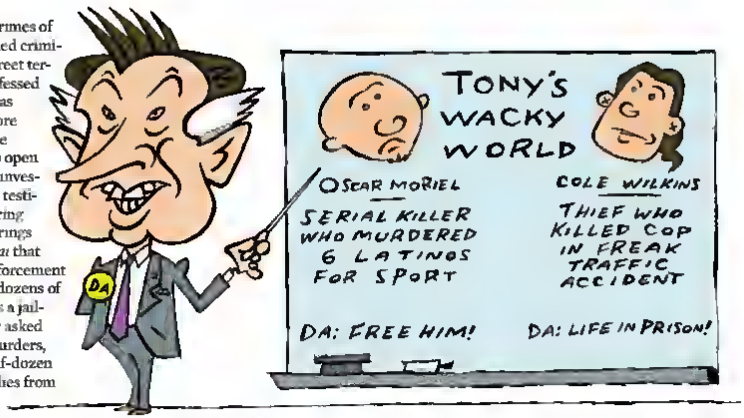
An observer unfamiliar with the workings of Orange County's criminal-justice system would have been perplexed that a 9 a.m. hearing on Sept. 8 for Oscar Moriel, a notorious serial killer who led a double life, failed to lure a single friend or relative of his victims. But Judge Patrick Donahue's almost-empty Santa Ana courtroom isn't an unexplainable phenomenon. District Attorney Tony Rackauckas, the self-styled crime victims' champion, wanted it that way because he has formed an unholy alliance with the murderer.

If not for one problem, the stage had been set to quietly give Moriel a sweetheart deal that would erase an earned life-in-prison punishment so he can roam the streets again. That problem materialized with the arrival of three reporters, whose presence visibly irked Assistant DA James Laird. Rackauckas assigned Laird the task of shepherding the case to a resolution he can successfully sell to the public as aboveboard, an outcome more guaranteed if journalists aren't making a fuss about ugly behind-the-scenes maneuverings.

It's not often you'll see a prosecutor openly chummy with a defense lawyer, but there's nothing usual about this situation. Laird entered the courtroom, saw the reporters, looked nauseated, passed them without greetings, approached Moriel counsel Ernest Eady and began whispering. Shortly thereafter, the men exited to a hallway so they could speak more privately. Next, they sought an audience with Donahue in his chambers. Then, they both went to spend time chatting with Moriel, who was locked in a holding cell.

Nine o'clock became 10, then 11, and finally, obvious reporters weren't going to abandon their posts, at 11:22 a.m., that day's charade began with Moriel's entrance. Wearing an orange jail jump suit and iron shackles, with a shaved head, his trademark goatee and a smirk, Moriel strolled in with a gait that could have misled someone into thinking the killer had recently won a Fantasy 5 jackpot. Perhaps Moriel's even luckier. As with 69 times prior—that is not a typo, folks—Rackauckas' office and the defense agreed to delay advancement of the 12-year-old charges.

There are other alarming facts. The case involves the felon's arrest following alleged Oct. 27, 2005, crimes of attempted murder, armed criminal gang activity and street terrorism. Though he confessed on the record he killed as many as six people before that date, the DA's office hasn't even bothered to open a single corresponding investigation. Worse, Moriel testified three years ago during special evidentiary hearings in *People v Scott Dekraai* that Orange County law-enforcement officials, who've spent dozens of hours debriefing him as a jailhouse informant, never asked him to solve his own murders, callously blocking a half-dozen likely poor Latino families from gaining any semblance of justice for the loss of their loved ones.



BOB AUL

Three years ago, I reported on an authentic audio recording proving Santa Ana Police Department detective Chuck Flynn, who worked closely with Rackauckas' office, made a Feb. 17, 2009, deal with Moriel, then a Mexican Mafia boss who promised he could concoct future memories to help jurors side with prosecutors—but at a price. "I'm looking for, uh, options would be nice," he said. "Right now, I'm in a place with no options. I'm looking at a third strike. I'm looking at life in prison. So, the more options I have to work with and to choose from, the better position I'll be in to think more clearly."

Flynn responded, "You'll get maximum consideration for everything you do . . . Understand?"

"Yeah, I understand," Moriel answered.

After suggesting Moriel should join the U.S. Army so he could legally kill people and "get away with it," Flynn, himself a veteran, promised "no one" would ever learn of their pact. There's no mystery for the motive of the planned secrecy.

Keeping judges and juries clueless that Moriel's testimony had been purchased fraudulently strengthened prosecutions cases. Events two days earlier in the same courthouse illuminate the fickle underpinnings of our DA's office and underscore a point conceded even by Rackauckas' allies: He's more committed to winning than seeking justice. If the DA has no desire to permanently protect society from a serial killer, he's been downright dogged in keeping Cole Wilkins, a Long Beach burglar, locked in prison forever.

In middle of a July 2006 night, Wilkins stole kitchen appliances from a Riverside County residential construction site. More than 60 miles away, on the 91 freeway in Anaheim, a boxed stove fell from the back of his truck because he'd left the tailgate down and failed to use tie-downs. Though dozens, if not hundreds, of motorists avoided collisions, the stove caused a couple of minor crashes and, five minutes later, prompted driver David Piquette to swerve at a 90-degree angle across four lanes at which time he struck a cement truck that fell over and crushed him.

Law-enforcement officials around the state were furious because Piquette worked as a Los Angeles County sheriff's deputy, who'd been off-duty but driving to work. Even acknowledging Wilkins hadn't intended to kill anyone, Rackauckas decided he deserved a punishment just shy of the death penalty. The DA employed the felony murder rule that states a killing occurring during the course of any number of felony acts, such as burglary, equals murder. Not knowing California Highway Patrol (CHP) officials destroyed an original accident report that blamed Piquette for driving in an unsafe manner, a 2008 jury convicted Wilkins of first-degree murder. Judge Richard Toohey sentenced him to a term of 26 years to life in prison.

The California Supreme Court overturned the conviction in 2014 because Toohey gave jurors faulty instructions that favored the prosecution. Then-defense attorney Sara Ross learned of the CHP shenanigans, which triggered Judge Thomas M. Goethals earlier this year to rule the DA's office cheated Wilkins out of key evidence. He scheduled a second trial that ended with Sept. 5 closing arguments. "This case is a terrible, tragic, unexpected accident," Ross declared. "It is not murder."

Fearing jurors might prefer to convict 41-year-old Wilkins of manslaughter—a verdict that would likely free him after already spending a decade in prison, Deputy DA Jennifer Walker refused to give the panel any option other than murder. "The defendant's actions took a precious life," she said. "The defendant is guilty of murder. . . . You can't consider sympathy for [him]."

After less than a day of deliberations, jurors agreed, though at least one left weeping. Ross intends to appeal, believing Walker tricked the jury by arguing a misleading interpretation of the legal requirement necessary to support the verdict. She said the DA failed to prove Wilkins' actions carried a "high probability" of someone's death. Ignoring case law, Walker lowered the standard by claiming she only needed jurors to believe that driving with the appliances unsecured in the truck had been "dangerous to human life."

Future appellate justices will settle the dispute. Meanwhile, Rackauckas is celebrating. "This defendant deserves to spend the rest of his life in prison for murdering a police officer who was on his way to serve and protect the public," he rejoiced in a press release. The DA's final quote should be considered in context of his refusal to hold Moriel accountable to his dead victims and their families. "We dedicate our lives," Rackauckas claimed, to "crime victims and survivors."

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» GUSTAVO ARELLANO

DEAR MEXICAN: I have a *Chicana* friend who comes from an upper-middle-class family, goes to a prestigious Ph.D. program and has never had to take out student loans or work a real job, but she is constantly complaining about how "oppressed" she is. The examples she gives are seemingly trivial things, such as not being called on in class, a professor being mean to her one time and not feeling "emotionally safe." She even said my questioning her micro-aggression stories was itself a micro-aggression! I don't know what to make of it—hanging out with her is hard because I have to walk on eggshells constantly. I know *Chicanos* and *Chicanas* who come from objectively worse circumstances and have had way harder lives than she has, yet they don't act like the world is against them. Does she have a victim mentality?

Gringo Blanco

DEAR *GABACHO*: We've got a name for people like that in Mexican Spanish—*fresas*, or strawberries because they bruise easily. Okay, so the Mexican doesn't know the actual etymology of the snobbish meaning of *fresa*, but makes sense. *¿que no?* Racism against Mexicans does exist in doctoral programs nationwide, and we shouldn't assume that *raza* in rarified worlds don't feel discrimination's sting (just ask George P. Bush). But it seems as if your pal, to use the old baseball phrase, was born on third base and goes through life thinking she hit *un triple*. Tell her to work a day as a strawberry picker to know what the hard life really is. That said, Mexicans who suffer real shit and don't complain aren't somehow better than *llorones*—we're Mexicans in a racist society, after all, not Jesus *pinche* Christ. And even He cried on the cross.

DEAR MEXICAN: I'm currently incarcerated and have a one-year subscription to a newspaper that carries your column. I am *Chicano*, and I'm a fan of your column. I just want to ask you a couple of serious questions, and I hope you can personally respond. I've been reading up on Mexican history, and I'm a little confused. So my first question is why did the Texas Revolution start in 1835 between Mexicans and Anglos? Secondly, how did the Battle of Texas lead to the Mexican-American War?

Punto en la Punta

DEAR HOMIE IN PRISON: I usually don't answer two *preguntas* in one shot, but I'll make an exception for the homies in Chino. Besides, the answer is *muy* easy. The Texas Revolution started because Americans hate Mexicans. And the Mexican-American War happened because Americans hate Mexicans. And now you know why Donald Trump rescinded DACA. Dh, and #fucktrump

BUY THESE BOWTIES! Enough negativity—let's do an experiment! Now more than ever good Mexicans deserve our support. An ¡Ask a Mexican! fan runs La Moustache, a Los Angeles company that does *chingon* bowties, but is *agütado* that more *raza* aren't buying his handcrafted, classy creations. So show him what's up! Visit lamoustachebt.com and place an order for 30. And this ain't no payola—I don't wear bowties. Whenever the Mexican needs to wrap something around his neck for *fresa* parties, it's always a *cinto piteado* tied in a Windsor knot.

ASK THE MEXICAN
at thamexican@askamexican.net, be his fan on Facebook, follow him on Twitter, or ask him a video question at youtube.com/askamexicano!

HeyYou!

» ANONYMOUS

Tip Secret



You were the barmaid at the little Long Beach club hosting Paint Nite. My friend and I had gotten there early and were directed to the bar. Our drinks arrived quickly, but as the time for us to move into another room fast approached, we asked about paying you. You told us the price, then walked away. I didn't want to leave a $20 bill for my less-than-$10 cocktail, but you had left the room. Then, at the event, I asked the server about paying you for my drink, but he told me I needed to settle up with you. While you took money from others at their easels, I tried to flag you down without flinging paint around. No luck. At the end of the night, I went back to the bar, in the hopes of keeping some good karma, but you soon left the room again. After waiting a long while for you to return, I left some cash in a cocktail napkin with a note, tucking it slightly out of view. I do hope you got the money, but I wonder how short you were that evening—or if only my money was no good to you.

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com


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PHOTOS FROM 1980, COURTESY ROSANN SIMEROTH

QUEER AS PUNK

THE LIFE AND TIMES OF ROBERT OMLIT, ORANGE COUNTY'S ORIGINAL, FORGOTTEN MUSIC MAOMAN

BY FRANK JOHN TRISTAN

There's OC underground punk, and then there's *My Name Is Harold. I Am an Outlaw!*, a 1981 tape recorded by the Omlits. It starts with heavy guitars and a man introducing himself as "Punk Harold." He begins yelling as the bass and hard-hitting drums fall in line to capture the insanity he's about to describe. His friend Cathy, Harold screams, had her foot shot off, "her cunt sewed up," her mom stuffed, then her own head chopped off. "And next in line is *you*," he spits out with a sneer.

Punk Harold proceeds to introduce his sick, outcast world with a bullet belt of songs. Tony "slit her boyfriend with a razor," then "bit off Daddy's dick." Harold himself boasts about taking a cumshot in the mouth on "Big Surprise." He asks all the characters he just described on "The Chance" to kill him, to "make me scream for more while you have the chance." And then he confesses a crush on 1970s teen TV heartthrob Lance Kerwin on "James at 15," one minute of grinding, breathless punk: "James at 15 wants to fuck you/ James at 16 wants to suck you."

My Name Is Harold is the crowning achievement of Robert Omlit, a scrawny, 5-foot-9-inch, queer, white boy with huge granny glasses, professor-like attire, and a receding hairline and big head (think Timmy from *South Park*). His band, the Omlits, emerged alongside fellow Fullertonians the Adolescents, Middle Class and Social Distortion to help birth OC punk. Tony Reflex of the Adolescents named Omlit as a heavy influence on him as a vocalist, alongside Jim Morrison, Janis Joplin and Chris D. of the Flesh Eaters. "He would crumple on the floor and literally scream until the veins in his head bulged and [he] passed out," Reflex wrote in a 2014 blog post. "A truly amazing vocalist."

Omlit stood far apart from his peers in other ways. He was openly gay in an era when and place where that got you assaulted, and he frequently championed women musicians in a scene that, to this day, remains one giant sausage party. That's what puts *My Name Is Harold* miles away, musically and topically, from OC punk then and now, among the holiest of Holy Grails in OC music—almost impossible to find as a hard copy and unavailable on YouTube.

Just as quickly as Omlit cut across Southern California music, he disappeared. His tapes gather dust in his brother's closet in Austin, Texas, or are scattered among friends. But among those who knew him, Omlit is like a Neal Cassady of the OC sound, everything people aspired to become but never dared to try. "No one in the world would've known who he was unless you were actually in the scene or you knew the band because they were so cutting-edge and underground," says Bill Evans, owner of Black Hole Records.

"When Bill Evans and I first met him, for a while, we referred to him as *the* punk," adds Robert Larson of Naughty Women. "It was like there's people who think they're punk, but they're not punk. [Omlit was] *truly* punk."

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Queer As Punk

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OMLIT IN 1985

COURTESY KORYE LOGAN

Omlit's real name was Robert Dolan Logan Jr. He was born in 1957 and grew up in a two-story tract home in East Anaheim, with a bipolar mother and an alcoholic father. Though ostensibly conservative Christians, the two threw "pass-out parties" in which Robert and his sister watched their younger siblings while strange women ran around the house in negligees. If the kids acted up, their mother would tell their dad, and a couple of times a month, he'd call the family into the kitchen. Robert, a natural bookworm who somehow ordered the complete canon of Beethoven at 6 and played it at every chance, got the worst of what his father had to offer.

"He would get fucked-up, and he would slap Robert around in the kitchen and berate him," says Robert's brother, Korye Logan. "That shaped Robert—a lot, more than anyone wanted to admit."

Another blow came when doctors diagnosed Omlit at 15 with scoliosis. He refused treatment, feeling any brace would take away what little freedom he had. So Omlit self-medicated instead: a diet of early Bowie, New York Dolls, Alice Cooper and T. Rex to start, then weed and booze before getting into acid by 17. By the time he finished Anaheim High School in 1975, he had driven his Ford Rambler into a telephone pole to see if the engine would fly between the seats.

Omlit checked himself into a psychiatric ward in San Francisco in 1976 for two months after becoming so obsessed with the Alice Cooper song "The Ballad of Dwight Fry" (which is about—yep—a guy in a mental hospital) that he believed he was the protagonist. When he got out at age 18, he had figured out his salvation. He sought his best friend, Troy Mills (known as Blind Troy, because he was actually blind), and the two began to play punk.

"He was trying to find a new reality because of the way it was at home," says Omlit's sister, Cynthia Moore. "He held in all the anger from growing up and everything, and that's how he showed it, through his punk. … He could be wild and loud and extreme and out of the norm."

Mills and Omlit gravitated to Fullerton in 1977. Rikk Agnew and Scott Hoogland of the Mechanics became fast friends with Omlit, who was fronting a band called Christopher Sly & Touchstone, then started another one called Battered Children, with Blind Troy on guitar. Evans describes these early efforts as "art damage," recalling that Omlit used a ladder in place of a mic stand. "He used to hang himself upside-down, hammer tacks in his forehead, and eat cockroaches," Evans says.

Such stunts quickly landed his picture on the pages of *Playboy* that year. For a punk fashion show at the Hollywood Palladium that featured Blondie and the Adverts, Omlit dressed in chains and a robe of rags, his face punctured with safety pins from which hung necklaces. A closeup of his snarling face prompted another magazine to quip, "The punk craze may have been born on the streets of London's Chelsea, but it took the streets of Los Angeles to produce the cult's most hizarre picture."

Soon after, Agnew and Omlit created the Omlits along with another group, the synth-punk Mertzes. At the Mertzes' first show, says synth player Carlos "Bitty" Isais, the crowd got so inspired that "people tore that house [where they played] apart, ripping the doorknobs off … and the electrical outlets out of the wall."

"The Mertzes used our Fullerton studio to film a video," Dennis Catron of the Mechanics wrote in a 2009 online remembrance titled "Robert Logan, The King." "The first song starts, and before he even starts to sing, Logan lifts his shirt and starts hacking away at his chest with a box cutter, blood flying everywhere."

That recording is lost, but the cutting became a regular thing for Omlit during performances. So did his open homosexuality. He'd constantly attempt to seduce men and was unafraid to profess his crushes on musicians during live sets. A fan of Hillcrest Park's cruising scene, Omlit would share the juiciest of details with whoever wanted to hear and would occasionally bring men to the early punk spots, Evans once caught Omlit having sex with a guy in his room while other punks giggled by the door.

Omlit suffered for his sexuality. While his parents loved him, his mother gave him a set of gay-conversion therapy tapes. Someone approached him after a show yelling, "queerboy" before slapping Omlit and smashing his glasses on the floor. After straight friends teased him at a barbecue by calling him a "faggot" and giving him a hot dog, Omlit grabbed a knife and cut a long X in the middle of his own chest.

"They loved Robert, but they thought it was one of his oddities," says band mate Rosann Simeroth, referring to the male punks in the Fullerton scene. "When he was being teased about being gay, he would show them, 'Oh, well, I'm going to show you how much I can take. You think you're messing with me? You don't even know.'"

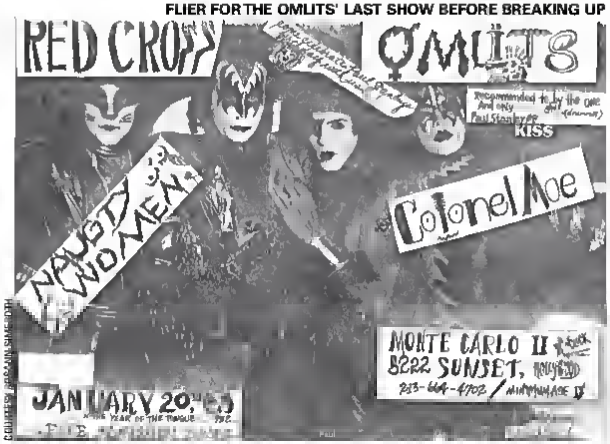
That pain filtered into his music. He sang about queer identity on tracks such as "James At 15" or "I Wanna Be a Lesbian" and released a tape simply titled *Gay Is OK!* The sounds that backed his lyrics became harder, more abrasive, yet with an artistic approach that challenged what "punk" was. "He was Stephen Hawking meets Darby Crash," says Don Bolles of the Germs.

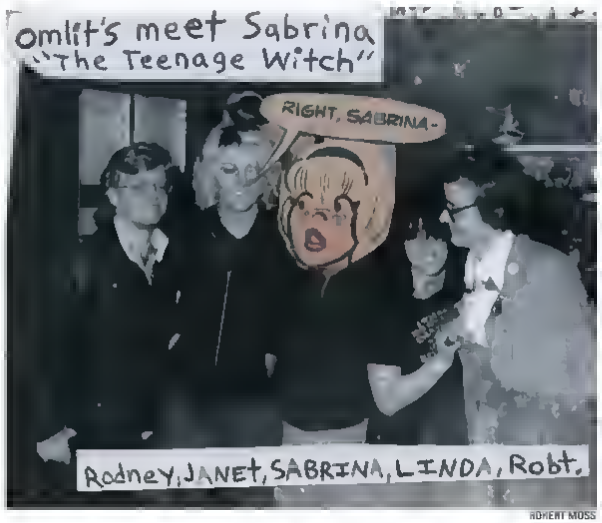
"He changed the way [people] looked at things," Larson says. "He had this effect on people of making them question going along with the flow and just being absurd and ridiculous."

Omlit hopped from band to band, but he revamped the Omlits in 1979 with Simeroth and 15-year-old Linda Taylor, rechristening them as Rozy and Linda Omlit. They spent weeks learning the old Omlits songs; Simeroth described their sound at the time as "really grungy and chaotic with very short songs that had definitive beginnings and endings."

"It was more like 'no wave,'" she says now. "We had a lot of humor in our songs."

FLIER FOR THE OMLITS' LAST SHOW BEFORE BREAKING UP





ROBERT MOSS

Robert was an amazing performer who would do anything to grab the audience We were just all kind of extremists in our own way Anything we could do that would disrupt the usual concept of the band, we would do it."

The new Omlits came together just as Mike Ness moved into the Black Hole in 1979. Omlit and Kirby D. White (Kirby Jones of Omlits, later of Duchess DeSade) became his roommates, with the two of them sleeping in the bedroom while Ness took the front room. "He was an odd fellow," Ness said in the 2001 oral history *We Got the Neutron Bomb: The Untold Story of LA Punk*. "We used to take his Throbbing Gristle records and throw them across the street."

Maybe Omlit deserved that: he'd leave on the gas burners on purpose and try to blow everyone up. But women in OC punk adored his charisma, as well as the fact he wasn't trying to get in their pants. Other misfits gravitated toward him as he urged everyone to start playing music, even if they had no idea how. "He gave us permission to be true to ourselves," says Cat Gwynn of the Omlits and another Omlit band, Several Pamelas.

"Robert's role was that of a very strong supporter," says Paul Shurman of Public Humiliation. "He gave our band—and me as a songwriter—the confidence to perform and write as if we were legitimate artists that mattered. We were in it for the jokes, but he saw much more in our songs."

Omlit drew from his circle to create a Coachella festival's worth of long-gone bands: Several Pamelas, Black Tooth, Red Tooth, Half Joe, The Moss Connection, Autreezen Todesfal, B.E.M. Refreshing Patios, The Bolsheviks, Little Johnny Monologue and the Albino Family Dance Band. Through a label he created in 1980, Angel Trumpet Records, Omlit recorded some of these groups on a 4-track cassette recorder and sent the tapes out into the world through the zine *Maximum Rocknroll*. He also put out rereleases for established bands such as Naughty Women, Public Humiliation and the New Men. In addition to recording and distribution, he published heavily detailed hand-drawn fan zines and tape covers to push the music. "He was DIY before DIY was a thing," says Agnew.

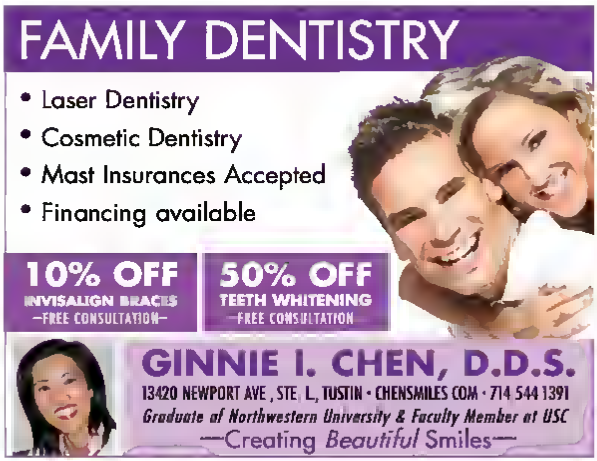
In 1981, Taylor convinced Omlit to take their band more seriously. They were the two constants in an ever-rotating lineup, and they had a winning formula with their him-and-her rapid-fire punk. They even stepped into politics as the Reagan era began on "All Right!" "The Moral Majority only makes me feel shitty/The time comes, I'll show no pity/Gun 'em down on the streets of my city."

"It had to be short and fast unless it was the 'Harold' jam," Taylor says. "People didn't have the attention span to listen to anything longer. You could say something really quick and be on to the next song. I loved that."

People outside Orange County were paying attention. The band played a show in Tijuana at which Omlit sang "Can't Help Falling in Love" partly in Spanish and did a trashy cover of "Tequila." An *LA Weekly* survey of Southern California musicians, club owners, DJs and fans ranked them as one of the three worst bands in the region, alongside luminaries such as Black Flag and Wasted Youth. Legendary zine *Flipside* praised their live shows, and they were a Critic Pick in the 1981 year-end issue of *Music Connection*. "This Orange County band leads the pack in intensity and nihilist posturing, making the Germs' demise almost irrelevant," the magazine enthused. "Loud, brittle and obnoxious. They soften you up, all

» CONTINUED ON PAGE 14













DA OMLITS BEFORE PLAYING LOMPOC STATE PENITENTIARY
COURTESY ROSANN SIMEROTH

Queer As Punk

» FROM PAGE 13

the better to hit you with their intelligent, perceptive politics."

The next year promised even better things. The Omlits had finally gelled with Robert on vocals, Taylor on guitar, Shaun Minken on bass and Janet Housden (later part of the legendary Redd Kross) on drums. Influential punk label Mystic Records recorded them in early January 1982 for a compilation. Two weeks after that session, they landed their biggest show to date, opening for Vox Pop and Nervous Gender at Whisky a Go Go.

"So much of that was a blur, I was so fucking nervous," Taylor says. "We were at *the Whisky*. Playing with *Vox Pop*. ... Me and Janet were so tight. All we had to do was look at each other, and we could change the tempo. We were getting really good."

But the next night, at a show at the Monte Carlo II in Hollywood, Omlit began yelling at Taylor onstage. Relations had been strained between the two for weeks. He kept yelling at her, then walked off. The Omlits were over. Omlit would later tell Simeroth that he was angry that Taylor didn't give former Omlit Gwynn a ride home from the Whisky the night before, but his friends continue to call bullshit. "With some people, it's almost like they fear fame, they fear success," says Agnew. "Or they're really insecure about it because they'll reach all the way above to the point, and then all of sudden, the floor drops out from under them somehow."

The breakup happened just before the release of *My Name Is Harold. I Am An Outlaw!*, a compilation of recordings made between June 1981 and January 1982. Live shows, demented jam sessions, fully formed songs and more, it's a relentless hodgepodge of brilliance. Taylor's guitars sound like black metal and dance off the rhythm section. At the center is Omlit, thriving in the raw noise and delivering lyrics that made you either laugh or want to mosh.

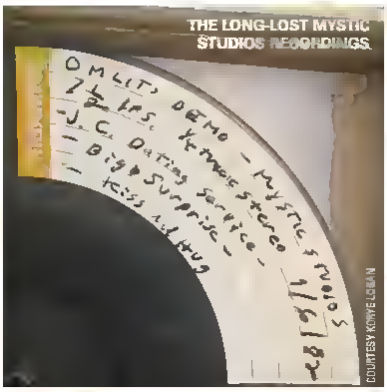
But by the time *My Name Is Harold* dropped, Omlit had already moved on to his glam-punk band Several Pamelas. He tried to reformulate his bands in 1984 as Da Omlits, with Kirby Jones on guitar, Robert on vocals and Simeroth on drums—after he promised to stay away from political lyrics. But when Robert decided to bring on his brother Korye Logan, who didn't know how to play an instrument, Jones quit. "She said we sucked, and it was just embarrassing for her to play the songs," Simeroth says.

The band continued for some years before ending for good in 1988, never reaching its potential. "He threw it all away; he was such a dick," Taylor says. "I thought we deserved it. ... We were totally poised to do something. Rikk would've let us tour with any one of his bands, but Robert just sabotaged it. ... Even the smallest taste [of success] scared him away. We didn't even get a swag bag. Fuckin' nothing."

In 1990, Simeroth went to visit Omlit at his house in Orange. Omlit was then a solo musician, and he had a job at an electronics firm in Anaheim.

"He came out to meet me at my car, and he was using a cane," she recalls. "Robert was a prankster, and I thought he was joking with me, and I laughed at him. 'Robert, what are you doing with that cane?' And he said, 'I need this cane to walk,' and I did not know that. That's when it really hit me that something was wrong, that his body was starting to go away."

His scoliosis had finally caught up with him, leaving him in severe pain and constantly on pills. He took a leave of absence from his job to prepare for surgery, and



COURTESY KORYE LOGAN



NOTE THE "DEATH TO FACIST CHRISTIANS" WRITTEN BY OMLIT

Moore recalls Omlit sounding positive as he made plans to buy a car and get his own place. He and his father were trying to reconcile at the time, and Moore remembers the last time she spoke with her brother.

"We were discussing things from our past, and we were telling each other, 'Hey, we're okay,' you know?" she says. "We survived it; we could keep going on with life. It was a good conversation."

He never made it to surgery. On June 11, 1991, longtime friend and roommate Khristy Warch noticed he hadn't emerged from his room for a while. "He told me he'd lock his door if he was going to commit suicide," she says, "because he didn't want my daughter coming in and seeing him because he was her godfather."

They found him sitting in a chair with a burning cigarette in his hand, listening to the album *Snake Handler* by Divine Horsemen. He died at 33, the age that he used to tell his sister he'd never live past. His death was ruled a suicide from a mix of pills and alcohol, although Moore and some of Omlit's friends still can't believe he purposely killed himself. There was no suicide note, but his brother recently found the following poem in one of Robert's notebooks:

Oh sweet and tender sleep of darkness,
Enfold me in your painless arms
Take away
All that this cruel god has given me
All that this cruel world has taught me
Give me
The fields of joy once more
The arms of comradorie [ste] once again
Don't scream at me becuz I have no wings + don't dislike me for my dreams....

Omlit's former band mates and friends got together for the funeral, and many have written about him over the years on personal blogs, memoirs or oral histories. But he never made it into the OC punk pantheon, and precious few of his recordings, photos or artwork can be found on the internet. His legend, though, is such that people upload tracks they claim are his. "There seems to be an epidemic of Omlit's MP3s on people's websites," Catron wrote on his website in 2009, "and I can honestly tell you not a one of them is Robert."

Logan has boxes of his brother's archives: zines, posters, fliers, recordings and more. He's currently scanning images and converting tapes, with plans to upload them to a memorial site in the hope that his brother's works finally get the recognition they deserve. "He still speaks to people in unique and important ways," Logan says. "[There's] repeated interest from people all over the world. ... Punk rock, to Robert, was all about imagination, creativity, collaboration and expression!"

The Omlits and all of Robert's side projects stand as a testament that queer and women punks fucked shit up in the early days, just as much as their cis-male counterparts. Tellingly, he's listed in the "In Memoriam" section of the seminal 2006 documentary *American Hardcore: The History of American Punk Rock 1980-1986*, based on Steven Blush's book of the same name. In that book, he included a picture of Omlit at Black Hole, caught in a giggle.

"Back then," Blush says, "the hardcore explosion included fucked-up, offbeat, so-called 'artsy' bands that fit the nihilistic mindset. Robert deserved to make that list in the film because he was one of unfortunate many who literally gave their life to the scene."

LETTERS@OCWEEKLY.COM

Leftover house paint taking up space? Recycle it.

By Jeremy Jones

Have you looked in your garage lately? How about your storage closet, tool shed, or your parents' basement? Chances are you'll find some old house paint from painting projects years ago. Perhaps you thought you would use it for touchups or another project. You don't want to throw it out, but what else are you supposed to do with it?

There is an answer: now you can recycle most types of house paint, stain, and varnish. And thanks to PaintCare, it is a lot more convenient to do the right thing with leftover paint.

FIND A PAINT RECYCLING DROP-OFF LOCATION

PaintCare has set up more than 55 drop-off locations in Orange County for recycling leftover paint, and over 770 other locations across California. Most are paint and hardware stores that accept up to five gallons per visit (but some take more — just ask). There's no charge for dropping off paint. To find a drop-off site, visit PaintCare.org or call (855) 724-6809.

Paint manufacturers created Paintcare, a non-profit stewardship organization, to run recycling programs in California and other states that pass paint stewardship laws. They set up drop-off locations for unused paint by collaborating with paint retailers, government-run waste facilities, and other organizations. PaintCare also arranges for recycling and proper disposal of the paint collected, and conducts outreach about proper paint management.

The next time you notice your leftover paint or contemplate a DIY painting project, consider these tips.

BUY RIGHT

Once you've picked out the color, how do you know how much paint to buy?

The best way to buy the right amount is to measure the width and height of the walls, then ask your paint retailer for advice. Be sure to tell them about the current color, wall texture and condition, and whether the walls have been primed or previously painted. They'll help you figure out how much paint you need.

USE IT UP OR GIVE IT AWAY

Containers with less than a gallon can spruce up a small room or create accent walls. Small amounts of paint (quarts or less) are great for painting furniture, using as a base coat for a smoother finish, or changing up some of your decor like lamps or window frames. Can't use it up? Find a friend, theater group, or local nonprofit that does housing projects that can put your paint to good use.

RECYCLE THE REST—AND CONSERVE A VALUABLE RESOURCE



Once you've given it your best to use up or give away, leftover paint, recycle the rest. It's free, and you'll help bring new life to your old paint. Find a drop-off location at PaintCare.org, or call PaintCare at (855) 724-6809.

To date, PaintCare has collected more than 20 million gallons of leftover paint in eight states and the District of Columbia — 10 million gallons have been collected since 2012 in California alone. That's a lot of paint that might otherwise not have been put to use — thanks to paint companies, retailers, and government working together to make paint recycling easier for you.

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[FESTIVAL]

GO FOLK YOURSELF

Long Beach Folk Revival Fest Kick-off Party

Whether you're ready for folk to make a comeback, believe it's never been dead or just looking to have a good time in Long Beach this weekend, the Folk Revival Festival is back for an entire day of music, food, beer and a whole lot more. The family-friendly event is headlined by the finest non-culinary Tennessee export of the past 20 years, country/punk/folk-rockers Lucero, and features support by outlaw country legend Billy Joe Shaver. But before the main event, there's a preparty show with Moonsville Collective, Hogslop String Band, and Frank Fairfield featuring the Tom Marion String Band. Extravaganza. Don't forget your banjo!

Long Beach Folk Revival Fest Kick-off Party at At the Top, 201 Pine Ave., Long Beach, www.atthetoplb.com. 7:30 p.m. $13-$25. —JOSH CHESLER

[THEATER]

Give a Hoot

Kill Climate Deniers

While the title seems a bit extreme, David Finnigan's 2015 satirical play does not actually advocate death or violence toward anyone. Instead, it makes a case for conversation about urgent environmental and social issues without preachiness or sermonizing. The play takes place in Australia, where a group of eco-terrorists takes members of Parliament hostage during a Fleetwood Mac concert and demands the government take serious measures to stop the onslaught of global warming. In a time when climate-change debates, dangerous weather cycles, and President Donald Trump pulling out of the Paris Climate agreement and dismantling of the Environmental Protection Agency, this play seems all too relevant. But the biggest takeaway for audience members should be to reflect on how little global warming is discussed in general—and provoke productive conversations to start happening.

Kill Climate Deniers at Garage Theatre, 251 E. Seventh Ave., Long Beach, (562) 433-8337, www.thegaragetheatre.org. 8 p.m. Through Oct. 7. $15-$25. —AIMEE MURILLO

sat/09/16

[SPORTS]

Later, Skater

Old Skool Skate 2017

Huntington Beach has always been a major site of skate culture since its early beginnings—after all, it's the home of the annual U.S. Surf and Skate Open. Furthering along its tradition of raising up-and-coming skaters, today's Old Skool Skate session will bring a wide range of challenges for contestants to best one another on four wheels. See which pros and amateurs will turn out the best hippie jumps, flatlands, 360s, ollies, wheelies and other technical tricks for the glory and awards in an all-day, all-ages event that includes music, special guest appearances and a costume contest, all hosted by pro skaters Jim Gray and Dave Duncan. And be sure not to miss the after-party at the aptly named Cruisers Pizza Bar for pizza, perhaps the greatest skater fuel of all.

Old Skool Skate at Fifth and Pacific Coast Hwy., Huntington Beach, hbcult.com. 9 a.m. Free. —AIMEE MURILLO

[SPORTS]

Cruisin' for a Bruisin'

Blocktoberfest

The OC Roller Derby kicks up its wheels early for Octoberfest, pitting the gals of Pulp Friction against the Pacific Coast Recycled Rollers—and it's sure to be a mighty clash of sass and trash! Get there early to snag front-row seats so you can marvel at the takedowns and body blows hurled by Alex In Chains, Maisie Maelstrom, Rhode Rage and Rhapsody In Bruise, among other dames, and be warned—they play rough and flying roller girls might land up at your feet. (DON'T touch them!) After the match, everyone heads to an after-party at the Longboard Restaurant and Pub North Side, where the MVP award will be handed out over cocktails and brew. You passed on GLOW back in the day, so don't repeat your folly and miss the dangerous dames of the OC Derby!

OC Roller Derby Blocktoberfest at the Rinks, 5555 McFadden Ave., Huntington Beach, (714) 847-9097, www.ocderby.com. 7 p.m. $13-$20; children younger than 10, free. —SR DAVIES

sun/09/17

[CULTURAL EVENTS]

It's All Greek to Us

Greek Festival

Festival culture delivers the best of local pride, with the Greek-American community of St. Basil's celebrating San Juan-style in its annual two-day Greek Festival. Homemade food includes Greek sausage and pastitsio, that culinary tradition's version of lasagna. Flaky-rich spinach-and-cheese spanakopita, of course, and Greek salad, with nutty and honeyed desserts well beyond the familiar baklava. Admission and parking are free, as are folk dancing and live music with singers named Aphrodite and Athena, who offer Euro-pop, ballads and traditional songs—with a masterful bouzouki player, too. Shop at the bespoke mini-market), and go home with the fixings for your own fest. *Yamas!*

San Juan Capistrano Greek Festival at St. Basil Greek Orthodox Church, 27129 Calle Arroyo, San Juan Capistrano, (949) 542-3445; www.sjcgreekfest.org. 11 a.m. Free. —ANDREW TONKOVICH

[EXPO]

Roads Less Traveled

Sand Sports Super Show

There's no better place to dive into the exciting world of sand sports than this weekend's Sand Sports Super Show, the world's largest expo, which hosts a hefty number of rugged dune and dirt sports vehicles, gear, merchandise, trailers and RV dealers. For avid dirt bikers, ATV nuts or newbies who want to start up the hills in a side-by-side, there are more than 300 exhibitors from all over the world, product launches, exclusive deals, prize giveaways and special guest appearances. This event welcomes families and enthusiasts of all ages, while legal-drinking-age adventurers have the exquisite option of grabbing a beer from Hangar 24, the on-site craft-beer lounge and the show's official brewery

Sand Sports Super Show at OC Fair & Event Center, 88 Fair Dr., Costa Mesa, (714) 708-1500; www.sandsportssupershow.com. 9 a.m. $15–$20; children 12 and younger, free. —AIMEE MURILLO



mon/09/18

[ART]

Art for Dinner

Creative Conversations: Cheech Marin

The top association people make with actor/comedian Cheech Marin is stoner comedy, but the second biggest association people make with Marin is curator of fine Chicano art, of which he holds a vast collection in his personal possession and uses for traveling exhibitions and national museums. Join him for this exclusive five-course dinner and Papalote Mezcal-cocktail pairing, where you can pick the brain of one of the leading figures in Chicano contemporary art.

Creative Conversations: Cheech Marin at Matador Cantina, 111 N. Harbor Blvd., Fullerton, (714) 871-8226; www.facebook.com/fullertonmuseum. 6 p.m. $200. RSVPs are first-come, first-served. —AIMEE MURILLO

tue/09/19

[CONCERT]

Pull Up

Lil Yachty

As trap music has become the style du jour in hip-hop in recent years, one can pinpoint Atlanta as its epicenter Yet, Georgian rapper Lil Yachty's own music takes a different approach to the genre As a self-proclaimed purveyor of "bubblegum trap," the 20-year-old's message is lighthearted and fun and doesn't take itself too seriously Though somewhat controversial for the innocuous nature of his rhymes and its unapologetic poppiness, Lil Yachty has managed to become the rare voice in hip-hop who is perfectly content giving his fans exactly what they want.

Lil Yachty at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com. 8 p.m. $29.50–$150. —DANIEL KOHN

wed/09/20

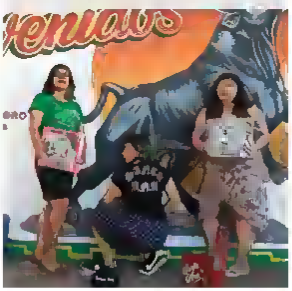
[FILM]

WHERE WERE YOU IN '62?

American Graffiti

The end of summer is here, which means the recent crop of high-school graduates have just started college. This major life transition from the recklessness of youth to young adulthood is best captured by George Lucas' 1973 masterpiece *American Graffiti*. The film follows high-school friends as they embark on one last night of cruising through the streets of their city before leaving for college. The brightly colored lights, cars, doo-wop music and exciting teen rituals presented in the film are true to Lucas' own teenage years in his hometown of Modesto. This film also represents a transitional period for Lucas who directed the avant-garde sci-fi film *THX 1138* before *Graffiti* and went on to make his massively successful *Star Wars* series (#Hanshotfirst).

American Graffiti at Cinema City Theatres, 5635 E. La Palma Ave., Anaheim, (714) 970-6700; www.starlightcinemas.com. 7 p.m. $7. —HEATHER MCCOY



[NIGHTLIFE]

Womxn on Wax

Chulita Vinyl Club Takeover

The *chingona* all-girl vinyl aficionados Chulita Vinyl Club stand united as a female DJ collective, spanning seven national chapters in San Antonio, Austin, Rio Grande Valley, the Bay area, LA, San Diego and Santa Ana for self-identifying womxn of color, providing a space for empowerment and togetherness. The Continental Room in Fullerton hosts this community of talented vinyl-loving *chicas* who will be taking over the night, spinning everything from Chicano soul and cumbia to funk and new wave for self-love y *mas*. No attitudes; no cover—just go out and shake your thang with the Chulitas.

Chulita Vinyl Club Takeover at the Continental Room, 115 W. Santa Fe Ave., Fullerton, (714) 526-4529, www.continentalroomoc.com. 9 p.m. Free. 21+. —CYNTHIA REROLLEDO

thu/09/21



[DANCE]

It's Playtime

RECESS

Orange County and Los Angeles-based dance collective the Assembly presents another stellar dance performance for the public with the evening recital *RECESS: An Improvisation Structure for Sound and Movement*. While the group's directors recruited two choreographers, several dance artists and two musicians to collaborate on the piece, there are no actual steps or musical notes memorized. As the title suggests, dancers and musicians improvise visual and sonic elements in sections, transforming the Westside Museum into an interactive playground. Check out the event in person, where drinks and small plates will be available for purchase.

RECESS: An Improvisation Structure for Sound and Movement at Westside Museum, 729 Farad St., Costa Mesa, (949) 432-6650; www.westsidemuseum.com. 8 p.m. $12-$18. —AIMEE MURILLO

[ART]

IN FOCUS

'Focus Iran 2'

The Farhang Foundation, which seeks to promote Iranian art and culture, continues its ongoing "Focus Iran 2" contemporary-art showcase at UC Irvine's Viewpoint Gallery. The biennial juried show channels the perspectives of artists still grappling with post-revolution, post-occupation Iran. Through photography, they present powerful images that work with abstraction, documentary or symbolism to give the viewer a generous look inside each artist's specific narrative. Likewise, with video, they employ visual information to describe their connections to their heritage and identity. Explore this riveting exhibition of 12 different artists and their disparate worlds, which is presented for the first time in an Orange County gallery.

"Focus Iran 2" at Viewpoint Gallery, A311 Student Center, UC Irvine Campus & West Peltason drives, Irvine, (949) 824-5252, www.farhang.org. 7 a.m.-midnight. Through Oct. 13. Free. —AIMEE MURILLO

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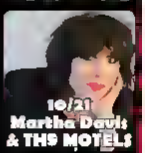

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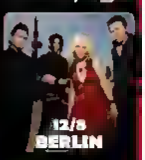

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10/9 RIK EMMETT OF TRIUMPH ACOUSTIC
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10/29 AMERICA
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11/11 RDBERT GRAY
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12/8 BERLIN


12/9 & 12/10 JONNY LANG


12/31 DONAVON FRANKENREITER


4/5 ULI JON ROTH

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HAIDAN FEINZIMER

Getting Back on Track

Taste history and casual California cuisine at Trevor's At the Tracks in San Juan Capistrano

BY EDWIN GOEI

If you plan on trying Trevor's At the Tracks, I suggest taking the Metrolink. It's especially worth it if you go during the weekend, when the train fare is $10 for an all-day pass. And there really is no better way to arrive than on a train. This is because Trevor's At the Tracks is located inside the San Juan Capistrano station.

Actually, I should rephrase: The restaurant is the San Juan Capistrano station. Or at least that's what the building housed after it was erected in 1894. It closed in the '60s, then reopened in the '70s, the whole complex was completely refurbished in 1995. The renovation preserved the majestic dome and the Mission Revival architecture, but it repurposed the space to accommodate two restaurants. Until last year, the long-running Sarducci's occupied the spot in which Trevor's now sits.

When it opened in February, Trevor's retained Sarducci's courtyard and gurgling fountain. With at least a half-hour's wait even after you secured a reservation, these outdoor seats are the most coveted. But I'd argue the best place to soak in the history is the long hallway that leads to the main dining room. Above you, ancient-looking rotary fans linked by a system of belts whip the air. Arched windows give a front-row view of the trains gliding in and out.

The food is prototypical Californian, middle-of-the-road fare with vaguely Asian influences and specific Mexican ones. There's an ambiguously Vietnamese rice-paper spring roll with curried shrimp and plum sauce, but also a pretty good ceviche and made-to-order guacamole. Outside of Sunday brunch, Trevor's operates with the same menu for lunch and dinner. A list of sandwiches runs the gamut between turkey and Reuben, but you can also have two kinds of burger and a variety of salads, some of them with kale.

And just when you thought no one except CPK was making Thai chicken pizza anymore, there it is. Technically, it's a char-grilled flatbread, but let's face it. It's a pizza. Why else would there be a proper Margherita and a "Spicy Sicilian," with pepperoni and a meatball? The latter, by the way, is the one you want. The heat of serrano peppers fulfills the "spicy" part of the equation, even if there's nothing Sicilian about it. More important is that the toppings are baked onto a sturdy platform of dough. And it's a decent crust, shaped into a rectangle and just thick enough to sink your teeth into.

There are also flashes of brilliance I didn't expect to find. A cup of tomato-and-watermelon gazpacho dazzles with floating bits of cucumber and an ebullience that reaffirms your choice in the soup and life in general. And unless a blue box of Kraft is your benchmark, you should be impressed that the panko-crusted mac and cheese uses not just one, but three real cheeses. Among them: Gouda, Grana Padano and, most impressive, raclette, the melty ambrosia of the Swiss Alps that lends its signature ooey-gooeyness.

Trevor's most popular dish, however, is the ahi poke nachos. I avoided it at first since it looked like something I've seen done to death a million times before. But I'm glad I finally tried it. It turned out to be the poster child of how this dish should always play out. Rather than being too cloying or too salty, the cubes of ahi were refreshing and light with a good hit of acidity. It was the perfect foil to the avalanche of wonton chips. Though it's meant to be shared, I wouldn't blame anyone who orders it as an entrée.

At this point, I should mention that some of the more substantial dishes are duds. The beer-can chicken with mashed potatoes and sauteed veggies tasted as though the meat was underseasoned, if it was seasoned at all. And a soggy half-rack of ribs served over a basket of fries wasn't charred enough to mask that they were most likely boiled beforehand. At least the ribs cost only $16, the chicken retailed for almost twice that.

Still, it almost doesn't matter what Trevor's does or doesn't do well. The restaurant and the whole Los Ríos District next to it—the closest thing OC has to a living museum—show how life was lived before the advent of freeways and drive-thrus. Coming here on the train only completes the experience. You do, however, have to time your visit correctly with Metrolink's sparse schedule. Otherwise, you might end up stranded and having to resort to the most modern mode of transportation we have: a very expensive Uber ride home.

TREVOR'S AT THE TRACKS
26701 Verdugo St., San Juan Capistrano, (949) 493 9593, www.trevorsatthetracks.com. Open Tues.-Thurs., 11 a.m.-10 p.m., Fri.-Sat., 11 a.m.-midnight; Sun., 11 a.m.-9 p.m. Meal for two, $40-$70, food only. Full bar.

HOLE IN THE WALL
» GUSTAVO ARELLANO

Badass *Lonchera*

EL TACO PERRÓN
on the corner of Bishop and Main streets (mornings) or the corner of Walnut and Main streets (evenings), Santa Ana.

The Santa Ana City Council is praising itself for enacting new regulations on taco trucks that were done in conjunction with *loncheras*, which is kind of like the massa congratulating his slave for self flagellation. Let the *loncheras* roam free of any laws! An unregulated market is what put SanTana's taco trucks on the regional map in the first place, and any effort at making them play ball with the city is a guaranteed disaster—just ask the chili queens of San Antonio how city sponsored booths worked out for them in the 1930s.

Give me the taco trucks that defend liberty. Give me El Taco Perrón, which parks at one spot during the day and another in the evening, with nary a complaint from its customers. It has one of the best names in Orange County—"Big Dog Tacos" literally, but actually meaning "Badass Tacos"—and also one of the most distinct tacos. Its namesake is a giant on a just-made flour tortilla, with refried beans, cheese and your choice of meat. It's like eating a combo plate sans rice and that annoying salad, but far better: the creaminess of the beans mixed with the juicy meat and luscious cheese (don't forget to add pickled red onions and any of its blistering salsas) make for one full meal, two is gluttony.

Get the Taco Perron, but also get one of its specialty non-taco dishes. The *lonchera* is one of the few places in *la naranja* to serve gorditas, and one of about three to make pichangas, which is like an engorged quesadilla. Even better are the picaditas, a specialty of Veracruz that are like crema- and salsa-smeared sopes. Throw in mulitas, alambres and huaraches, and you've got a great primer for Mexico City style food.

I don't know the owners of El Taco Perrón, but they shouldn't be too affected by the new regulations. That said: don't forget Martin Niemoller's famous poem. First, Santa Ana officials came for the *eloteros*, and people did not speak out. Then they came for the mango ladies and Mexican beer bars, and people didn't speak out. Be vigilant, taco fans and taco owners alike. Soon, Santa Ana will come for *ustedes*.

GARELLANO@OCWEEKLY.COM

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EDWIN GOEI

Bubble Gobble

Hong Kong–style egg puff at Sweet Origin

Called the bubble waffle, the Hong Kong–style egg puff tastes like a combination of other things: the moist-eggy interior of a madeleine, the crispy skin of a cake cone, the soul of a Nilla wafer. You eat it one-by-one, tearing off each piece as though a prescription-pill blister pack. And though there are increasingly more places in and around OC that offer this treat, the newest and probably most unsung is Sweet Origin, a Hong Kong–style café in Irvine located a few blocks from the hustle and bustle of Diamond Jamboree, but is otherwise shunned by the Asian clientele it's made for. Its Yelp reviews are dismal.

There are good, soupy desserts and decent East-meets-West specialities such as steak and fries and spaghetti. But to the few who have discovered the place and loved it, Sweet Origin exists for its bubble waffle. And though it may not be as Instagrammable as the Liege-style waffles from Sweet Combforts across town or even the bubble waffles at OC Night Market, Sweet Origin's version is worth all the social-media attention it's not getting.

SWEET ORIGIN
92 Corporate Park, Ste B, Irvine,
(949) 679-8116

EatThisNow

» EDWIN GOEI

DrinkoftheWeek

» CYNTHIA REBOLLEDO

Frosé All-Day at Broadway By Amar Santana

Now that the heat of summer is moving into the Santa Ana winds of fall, we're looking for ways to cool off, and what better way than sipping on cocktails at Broadway By Amar Santana? In addition to his ever-exceptional seasonal offerings are Gabrielle Dion's standout craft-cocktail pairings. This summer, she offered the Frosé All-Day.



CYNTHIA REBOLLEDO

THE DRINK

The vibrant drink incorporates salmon-pink Blackbird Rose with Cappelletti Aperitivo, an herbaceous mixer with a touch of citrus, bitter undertones and a wonderful dry finish. Add strawberry-rhubarb jam and fragrant grapefruit oils, and the result is full of berry flavor—crisp and refreshing. What made this sipper even more enjoyable was the lady next to me wearing an "Impeach Trump" button—cheers to that!

BROADWAY BY AMAR SANTANA
328 Glenneyre St, Laguna Beach,
(949) 715-8234,
www.broadwaybyamarsantana.com.















SARAH BENNETT

Straight From Chilangolandia

Villas Comida Mexicana is where to find Mexico City's chile-soaked sandwiches

LONG BEACH LUNCH

» SARAH BENNETT

Praise the Mexico City street-food gods, pambazos have landed in Long Beach. The chile-dipped sandwiches are a *puro chilango* invention that's somewhere between a torta and a French dip—if your French dip were loaded with chorizo and mashed papas and the grilled bread dunked in a smoky guajillo sauce instead of salty beef jus.

A trip to the sprawling, sinking, effortlessly cosmopolitan city this summer left me addicted to the stuff, which makes as good an afternoon snack for the working class as it does a post-drinking soak-up for tourist *gabachas* such as me. After all, the sandwich's presence on nearly every sidewalk-adjacent cart—look for the stacks of crimson-colored, ovoid bread—makes it hard to abandon the satisfaction of quick-service paradise for the fleeting comforts of a pricier, sit-down meal.

Despite the proliferation of regional Mexican food here, though, pambazos are notoriously elusive in Southern California. Only a few places in Orange County and LA even attempt to make them (see the Mexican-in-Chief's most recent discovery in Anaheim) and even fewer of them are worthy of being considered good representations of the style. (A more common but less satisfying find is the torta ahogada, a century-old Jalisco tradition that drowns a carnitas sandwich in vinegary chile de arbol sauce like a wet burrito.)

Not so at Villas Comida Mexicana in Long Beach, where the pambazo is a weapon of nostalgia for the owners themselves. The 6-month-old, Wrigley-area taco shop is run by Juan Flores and his mother, who moved here from Mexico City a few years ago and desperately missed the food.

Pambazos are listed among carne asada burritos and chicken tacos on a menu that at first glance makes the place resemble any other local *taquería*. But scan deeper, and you'll see that some of the taco fillings are uncommon finds, including picadillo, and there are knife-and-fork platillos such as the cheesy kitchen-sink stir-fry known as alambres (all tortillas and sopes are made in-house, too).

Since Flores' family once ran a restaurant that specialized in affordable multicourse meals (a.k.a. comida corrida), there are weekly rotating specials that pull from a recipe book of more than 100 dishes. One week, it might be green mole, another, cochinita pibil. Recently, Villas was serving albóndigas—hand-formed herbed beef meatballs in a savory tomato reduction. Always, the sauces are superb.

It should come as no surprise, then, that Villas also nails the pambazo, its flavor rooted in the rich, spicy sauce that permeates the sandwich's bread before it's grilled. Piled with the traditional chorizo and papas, two kinds of cheese (Oaxacan and cotija), crema, and lettuce, it's 6 bucks of *desmadre*.

Villas' version is already one of my favorite sandwiches in town. I also love that it references the streetside birthplace of the original: truly portable and wrapped in foil like a good burger, it can be eaten as you walk down the street or packed up for a trip back to the office. There might not be a pambazo cart on every corner in Long Beach like there is in Mexico City (hell, finding a decent taco truck is hard enough), but until I return to Chilangolandia for another guajillo-dunked stuffed sandwich, you can find me at Villas.

VILLAS COMIDA MEXICANA
755 W Willow St, Long Beach, (562) 296-0003

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EAGLE ROCK FILMS

He Wants to Be Your Dog

Iggy Pop stars in one documentary about his life, narrates another about East Bay punk

BY AIMEE MURILLO

It's been a hell of a year to be Iggy Pop. The 70-year-old singer, musician and actor is still as active a performer as any Musically tween. Last year, I reviewed Jim Jarmusch's definitive tell-all about the Stooges, *Gimme Danger*, which delved deep into the band mates' upbringing in Ann Arbor, Michigan (Iggy—born James Newell Osterberg Jr.—recounts growing up in a trailer park with his parents and loving it!), the band's collective struggles making music, drug use, individual career paths after the Stooges and eventual reunion.

Where *Gimme Danger* traced the early lives of Pop and his Stooges band mates, the new documentary *American Valhalla* focuses on Iggy's recent musical collaboration with Queens of the Stone Age front man Joshua Homme. Homme helped Pop write and produce his 2016 studio album, *Post Pop Depression*, which subsequently led to an American and European tour of the same name. Among the album's session musicians were Homme's band mate Dean Fertita and Arctic Monkeys drummer Matt Helders, both of whom became part of Pop's backing band on the tour.

While Pop and Homme are each extraordinary musicians in his own right, one wouldn't necessarily peg them as obvious musical collaborators. Pop explains in *American Valhalla* that he contacted Homme by text message about his interest in writing music together, and their conversations led to working in a secretive cabin in Joshua Tree. The film (named after one of the album's songs) includes plenty of behind-the-scenes footage of the recording process, interviews of the musicians with Anthony Bourdain, song outtakes, and the work dynamic between Homme and Pop, as Pop allowed Homme to take the reins in the album's sonic direction.

As in *Gimme Danger*, Pop is the strongest presence onscreen, and he speaks candidly here about his life and growing old, revealing his conflicting feelings toward aging and his legacy as a punk pioneer. "I became one of those singers whose career is a slave to his band, so I decided to strike out on my own ... to see what I was worth," Pop says. Many of the album's songs lyrically convey the singer's own sentiments about this, but his blunt honesty is eye-opening—you wouldn't think someone like Pop would have self-doubts or have hang-ups about his career. For Pop, working with Homme was a way to look forward to his future in music and expand his own horizons.

Homme, just as any modern rock musician, reveals how psyched he was to work with one of the progenitors of punk, but Pop refused to let his past speak for him. "[Pop] really came with such an open mind, saying, 'Yeah, I know what I've done, but I'm here to look forward,'" Homme says. The two found welcome inspiration from working together and from the California desert and discovered a commonality as front men for two famous rock bands—although the Queens of the Stone Age singer/guitarist was still very intimidated by Pop. "How do you outrock the Stooges?"

American Valhalla was directed by Homme and Andreas Neumann, with most footage of the recording sessions captured in progress. Voice-overs are done by the band working on *Post Pop Depression* (and strangely, the film includes shots of each person reading off the script as well), and the documentary also features live performances at London's Royal Albert Hall. It's essential viewing for diehard Iggy Pop fans everywhere who delight in seeing the rock provocateur yell cantankerous things on a mic (who doesn't, though?) and an overall joy to see him and Homme, two generations of rock musicianship, produce something transcendent. Pop has said this album would be his last, but as the man continues to perform and collaborate with the likes of Danger Mouse and jazz pianist Jamie Saft, we'll see how long that claim lasts.

Another Iggy film venture of note, screening days after *American Valhalla* at the Art Theatre, is *Turn It Around. The Story of East Bay Punk*. Pop narrates this Green Day-produced documentary about the East Bay punk scene, which came up in the late 1970s with bands Dead Kennedys, Avengers and Flipper, among others, and the long-running *Maximum Rocknroll* magazine. The scene became more inclusive outside the stage, with DIY spaces and collectives seeking to insulate bands, misfits and stragglers looking for refuge from the world and the punk scene's racist, violent and misogynist tendencies. In addition to tons of unreleased, archival footage, *Turn It Around* includes plenty of cameos and interviews with now-famous past East Bayers such as Jello Biafra, Billie Joe Armstrong, Miranda July, Michael Franti, Rancid, NOFX and others.

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AMERICAN VALHALLA
at Art Theatre Long Beach, 2025 E. Fourth St., Long Beach, (562) 438-5435, www.arttheatrelongbeach.org. Screens Sept. 15, 9 p.m. $8.50-$11.50

TURN IT AROUND: THE STORY OF EAST BAY PUNK
screens Sept. 19, 7:30 p.m. $8.50-$11.50

Teenage Groundhog Day

BY MATT COKER



AWESOMENESS FILMS

Rushmore. The Frida Cinema's Wes Anderson tribute continues with the 1998 movie that made Jason Schwartzman much more than just a Phantom Planet drummer and reopened the eyes of filmmakers to the wonder that is Bill Murray. *The Frida Cinema, 305 E. Fourth St., Santa Ana, thefridacinema.org Thurs., Sept. 14 & Sun., 5:30 & 8 p.m. $7-$10.*

1st Sem. The love-hate relationship between a mother and son intensifies after the latter decides against a college education in Manila due to separation anxiety. *Art Theatre, 2025 E. Fourth St., Long Beach, (562) 438-5435. Thurs., Sept. 14, 7 p.m. $20.*

The Heart of Man. It's the cinematic retelling of the parable of the prodigal son, juxtaposed with the interviews of real people struggling with the distractions from their faith and the shame that follows addiction. *Various theaters; www.fathomevents.com. Thurs., Sept. 14, 7 p.m. $15.*

Lupin the 3rd: The Castle of Cagliostro. Studio Ghibli Fest continues with, for the first time in theaters across the U.S., Hayao Miyazaki's directorial debut. The first screening is dubbed in English, the second is presented in its original Japanese with English subtitles. *Various theaters, www.fathomevents.com. Thurs., Sept. 14 & Tues., 7 p.m. $12.50.*

Food Evolution. Neil DeGrasse Tyson narrates Scott Hamilton Kennedy's 2016 documentary about the controversy over genetically modified foods. Food Science at Schmid College hosts the screening which requires an RSVP to rokelly@chapman.edu. *Chapman University, Hashinger Science Center 150, Irvine Lecture Hall, 1 University Dr., Orange, (714) 289-2040. Fri., 5 p.m. Free.*

Cambodia Town Film Festival. The opening picture is director Angelina Jolie's *First They Killed My Father*, which recounts the horrors that began for author Loung Ung at age 5 in 1975, when the Khmer Rouge emerged from the jungle to overthrow the Cambodian government. *Art Theatre, (562) 270-4191, cambodiatownfilmfestival.com. Sat., 11 a.m. $14. All other screenings are also at Art Theatre, visit the website for show times. $8-$14; all-inclusive passes, $60-$200.*

Star Wars: The Force Awakens. The 2015 blockbuster is shown on a 20-foot inflatable movie screen for viewers sitting on the grass on blankets or on low lawn chairs they brought. *Hurless Barton Park Amphitheater, 4601 Casa Loma Ave., Yorba Linda, (714) 961-7192. Fri., 8 p.m. Free.*

Tangled. Movies On the Beach presents this animated Disney flick from 2010. *Newport Dunes Waterfront Resort & Marina, behind Moe B's Watersports, 1131 Back Bay Dr., Newport Beach, (949) 729-3863. Fri., dusk. Free, but it costs to park on the premises.*

Heavy Metal. Gerald Potterton's 1981 cult classic is filled with music that many back in the day did not consider "heavy metal." *The Frida Cinema, thefridacinema.org Fri., 11 p.m. $10.*

OC Design Film Fest. *Steel Magnolias*, the 1989 hit about a newly arrived young beautician trying to fit in with a clique of women in a small Louisiana town's hair salon precedes the 2003 rom-dram *Something's Gotta Give*. Attendees also hear from speakers Beth Rubino and Melinda Fitz and enjoy popcorn and soda. *The Frida Cinema, thefridacinema.org Sat., 9 a.m. $30; Dress Circle, $50.*

Beauty and the Beast. It's a live-action remake of the Disney animated classic. Food is available, but you can also bring your own. *City Gym and Pool, 1600 Palm Ave., Huntington Beach, (714) 960-8884. Sat., pool opens, 7:15 p.m., screening, 8 p.m. Free.*

The Karate Kid. A kid learns kung fu to defend himself against bullying classmates who train together at a show-no-mercy dojo. Everything builds to a showdown tournament. *Newport Dunes Waterfront Resort & Marina, (949) 729-3863. Sat., dusk. Free, but it still costs to park on the premises.*

The Secret Life of Pets. Watch this 3D-animated tale under the stars. Guests are encouraged to bring blankets and low-backed beach chairs for comfortable movie viewing outdoors in Dasis Plaza. *Village at La Floresta, 3301 E. Imperial Hwy., Brea, www.villageatlafloresta.com. Sat., 8 p.m. Free*

E.T. the Extra-Terrestrial. Elliott, little Drew Barrymore's scream and dudes in space suits are back for the ultimate going-home flick. *Various theaters; www.fathomevents.com. Sun. & Wed., 2 & 7 p.m. $9.50-$12.50.*

NT Live: *Angels In America.* It's part two—"Perestroika"—of National Theatre's staging of Tony Kushner's multi-award-winning, two-part play. *Irvine Barclay Theatre, 4242 Campus Dr., Irvine, (949) 854-4646. Sun., 2 p.m. $17-$22.*

Una Piccola Impresa Meridionale (A Small Southern Enterprise). Cinema Italiano presents the 2013 comedy written, directed and starring Rocco Papaleo. *Bowers Museum of Cultural Art, 2002 N. Main St., Santa Ana, (714) 567-3600. Sun., 2 p.m. $12; museum members, free.*

Gimme Shelter. Albert and David Maysles and Charlotte Zwerin's legendary 1970 documentary chronicles the making of the Rolling Stones' *Sticky Fingers* album in Muscle Shoals, Alabama, the final weeks of their 1969 U.S. tour, and especially the disastrous capper the Altamont Free Concert that forever turned concert promoters off hiring the Hells Angels as security. *The Frida Cinema; thefridacinema.org Mon.-Tues., 8 p.m. $7-$10.*

Before I Fall. The Teen Book to Movie Club expects participants to have read Lauren Oliver's book before seeing the recent movie. Movie clubbers discuss their reading and viewing experience with fellow teens. Snacks are served. *Fullerton Main Library, Teen Area, 353 W. Commonwealth Ave., Fullerton, (714) 738.6327. Wed., 4 p.m. Free.*

The Grand Budapest Hotel. Frida's Wes Anderson tribute continues with his 2014 crime dramedy that won four Oscars and the Golden Globe Award for Best Motion Picture-Musical or Comedy. *The Frida Cinema, thefridacinema.org. Wed.-Thurs., Sept. 20-21, 5:30 & 8 p.m. $7-$10.*

The King and I. Walter Lang's 1956 classic will have "etcetera, etcetera, etcetera" ringing in your ears. *Regency South Coast Village, 1561 Sunflower Ave., Santa Ana, (714) 557-5701. Wed., 7:30 p.m. $6.50.*

The Big Red One. From 1980, director Sam Fuller's film takes its title from the nickname for the U.S. Army's 1st Infantry Division. The library allows you to bring in light snacks and covered beverages, but no alcohol. *Fullerton Main Library, Osborne Auditorium, (714) 738.6327 Thurs., Sept. 14, 1 p.m. Free.*

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Breaking Up the Boys' Club

Great Park Gallery highlights local female abstract painters in exciting exhibit

BY DAVE BARTON

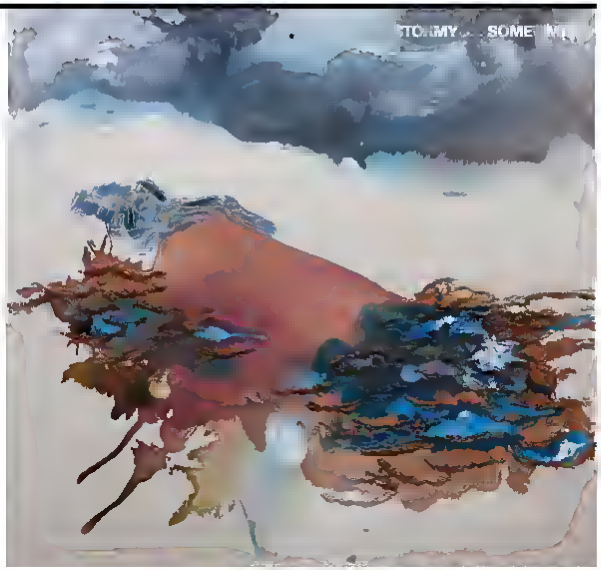
The process of understanding abstract art is like learning how to swim by being thrown into the deep end. The experience forces a way of thinking and seeing that isn't natural for most people. The recognition and acceptance of absence, lack of linearity, and the stripping down of the everyday to its poetic bare bones is something acquired through time and patience.

For decades, abstract art has been a conventionally male stronghold in art, leaving female artists standing at the edge of the pool. Even the best-known women involved in the movement—Helen Frankenthaler, Elaine de Kooning and Lee Krasner—toiled in relative obscurity, as they signed their paintings with initials so no one would know they were female or promoted and babysat their more famous, alcoholic spouses.

The focus on and reconsideration of women artists has been at its zenith the past couple of years in Orange County, with many recent shows attempting to reconcile the side-lining and reinstate women on the timeline of the great artists. Look no further than the Great Park Gallery's exciting "Painting in the Abstract: Women Inspired by the Masters," curated by saltfineart director Suzanne Walsh and the Great Park Gallery staff. Featuring six local painters who offer no overt narratives or obvious imagery (save one or two), the show asks us to use the deepest parts of our brains to try to connect with the clues they've given us. If you're unused to abstract art, expect to be confused or befuddled by what you're seeing, but realize it's okay for you to muddle through it and walk away with your own ideas. No hands are being held here, so dive in, and learn how to swim.

Fatemeh Burnes' 2013 *Transluminants* owes more to photography than painting, with its grid of nine inkjet prints, hundreds of layers of resin applied, blurring the opaque elemental visuals. Viewing them is akin to the experience of losing one's glasses and having to squint to make out what's directly in front of you. Suki Berg's paintings are the most "realistic" of the bunch, but any overt beach or fish in the smears of blues, greens and purples that make up the lovely *Fish Beach* seem accidental. While the few straight lines may suggest horizon, maybe a lake or a tree, and there's some green where the pattern-seeking mind would think grass should be, the only clue that the title might be more than a diversion is the tranquility you feel looking at it, something close to the experience of watching koi swimming in a Japanese garden.

Amy MacKay's oils on canvas remind



ANDREA WELTON *BAREFOOT* 72 INCHES ×72 INCHES MIXED MEDIA ON CANVAS

me of Mary Abbott's distilled paintings of the "poetry of living space"—a few brushstrokes of green imply the inside of a car, the world outside blowing past the passenger window in a hazy yellow smear (*Double Curtain*, 2017). In *Johanna* and *Johanna II*, two somber paintings of the same subject, I think I can make out a chair, maybe light streaming through a window, whatever they may be, both pictures have a resolute funereal gravity to them. Meanwhile, Andrea Welton's mixed-media paintings are drawn from excursions into nature, the paint swirling and battering the large canvases like satellite pictures of Hurricane Irma. There are tempest clouds of gray and blue and white, large expanses of brown with sponge-like material appearing to be vast swatches of mountainous terrain on topical maps. They beg to be touched by curious hands.

Coastline Community College professor Jane Bauman is a painter with no set style that I'm able to observe, always mixing things up to head in the opposite direction of the work she's done previously. *Ophelia* is a Pop Art/mixed-media piece, a smooth, gray, depressed Swiss cheese of tiny holes laid over a blanket of flowers, the floral images shining through, as a sharp pink lightning bolt bisects the canvas. Honoring both the titular heroine's melancholy songs about wildflowers and her eventual "crack-up" in Shakespeare's tragedy, Bauman's second piece, *Submerged*, continues with the theme of being emotionally underwater, the pixilated flora this time under a blue, spotted layer of paint.

The curator notes specify that Maggie Lowe Tennesen's style has been influenced by Bridget Riley, a Hard Edge painter during the '50s and '60s. Tennesen's long stripes of rigidly applied acrylic, flamboyantly teeming with complementary colors, traps the dynamic tension within each canvas, putting her obsessive geometric patterns in a tight stranglehold. The pictures seem to pulse and vibrate as you get close.

While each artist gets a welcomed bio and discussion of her technique and process, we're only given a single reference to past female masters as a specific influence on any of the artists. That leaves the other five out of the timeline we need to track the past to their present. While no doubt the women in the exhibition have jumped into the pool on their own, without waiting to be thrown in, some of the Masters are still waiting at the side, hoping for us to acknowledge them, too.

"PAINTING IN THE ABSTRACT: WOMEN INSPIRED BY THE MASTERS"
at Great Park Gallery, 6950 Marine Way, Irvine, (949) 724-6880, www.ocgp.org. Open Thurs.-Fri., noon-4 p.m., Sat.-Sun., 10 a.m.-4 p.m. Through Nov. 12. Free.

TrendZilla

» AIMEE MURILLO

Strip-Mall Vintage

You know a place has reached wider notoriety when it gets featured on an episode of *The Real Housewives of Orange County*. That's the case for Orange-based costume shop Gasoline Alley, where cast members Shannon Beador and Tamra Judge were filmed looking for getups for a big night out in male drag at Hamburger Mary's.

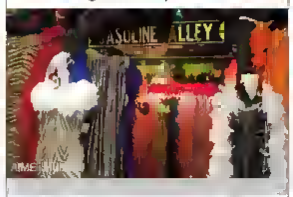
But even if it weren't the site of television housewives discussing the latest Vicki Gunvalson-related bullshit, Gasoline Alley is a legend on its own, one of the last mom-and-pop costume shops left in OC. Since 1972, this family-owned-and-operated store has served as a source for Halloween revelers, theater productions, film projects, Renaissance Faire mavens and whimsical types looking for outfits of every kind, for any occasion, any time of the year.

With costumes organized by gender, theme and era, it resembles a vintage store. Old movie and rock music posters and memorabilia decorate the interior, and photos of Marilyn Monroe hang in the dressing rooms. Vinyl records occupy one corner. The racks are so heavily stocked with garments, you'll likely build muscle pulling the hangers off them. And among the costume pieces are actual vintage, pre-owned clothing, waiting to live a second life as someone's period look.

As Halloween approaches, don't do fake vintage at Party City or whatever holiday emporium pops up at a spot for which landlords can't find a permanent tenant. Hit up Gasoline Alley for an authentic flapper dress; 1960s-era print dresses worthy of Cher in her variety show days; or less basic-looking '50s poodle skirts, Army uniforms or fairytale princess gowns. And besides costumes, here's a museum where one can see the many shifts of American fashion under one roof. Just ask Skeeze!

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PATTIZ AND CAROLLA IMPART WISE-CRACKING WISDOM

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Podcast Commandments

Adam Carolla's funny master class gives wannabe hosts a path to success

BY MICHAEL SILVER

"Dude, we should start a podcast." This is how 99 percent of our society thinks when formulating ways to share new ideas with the world. While terrestrial radio continues its shift toward automated playlists, talented hosts and DJs are being reduced to quick sound bites over the airwaves.

For evidence, look to Adam Carolla. The longtime standup comedian began his career in the early '90s with KROQ. As the story goes, Carolla was a boxing coach who the hosts of the morning talk show *Kevin & Bean* asked to train "Jimmy the Sports Guy" for a charity fight. He quickly became friends with future late-night television host Jimmy Kimmel, and the two comics streamlined their careers with the successful TV programs *Loveline* and *The Man Show*.

After hosting a daily talk show on KLSX-FM 97.1, Carolla pioneered the podcast wave in 2009 with *The Adam Carolla Show*. The first episode went live on Feb. 23 of that year, and by May 2011, the show became the Guinness World Record holder for the most downloaded podcast after receiving 59,574,843 unique downloads in that two-year span.

Today, there are hundreds, if not thousands of podcasts, at our disposal each day. Realizing the stranglehold they have on this new medium, Carolla and his broadcasting partners at PodcastOne recently offered a six-hour master class at the Irvine Improv. A crowd of 200 eager and aspiring hosts, producers, engineers and fans attended, looking to gain insight into this fairly new audiophile world.

The morning class began with Norm Pattiz, founder and executive chairman of PodcastOne, discussing his thoughts on the industry and sharing tips to be successful. "Podcasting is still in its infancy stage," according to Pattiz. "The golden era isn't here yet, as the market has grown 30 times in size over the past four years." He told the room that Carolla's show averages 800,000 listeners per episode, which includes 15 hours of original content each week.

A big key for people starting from the ground up is to keep your proverbial satellite dish clear, he says. This means making sure you don't miss any connections along the way and focusing on who is talented. You should be humble and look to introduce yourself all the time, making a name for your brand. When choosing a co-host, for example, chemistry is important; they don't need to be "the funniest, fast-talker type," Pattiz explained.

He then offered what he believes are three elements essential to creating a successful podcast: 1.) Make sure the show delivers quality content that separates itself from other channels. 2.) Provide access to a strong fan base and following with the power of social media. 3.) Join a network that can promote the show in a circular environment, one that captures and creates new audiences.

Carolla joined in on the conversation with his witty sarcasm and quick takes from within the industry. "A digital medium can swallow you up if you're not prepared," he noted. He later observed, "I view my catalog of shows as a digital diary for my children. They can hear what Dad had to say 20 years from now."

Consistency is "a big factor in doing well," he later added. "Committing to a show two to three times a week will help you grow personally as a host. Doing it once a month makes it a hobby, at best."

Sound-effects guru Bryan Bishop and morning-talk-show host Gina Grad, both of whom play important roles on Carolla's team, gave their perspectives on the world of podcasting. "The most important rule for this spectrum is to be compelling," Bishop said.

Grad added, "Be genuine, give conversations time to breathe, and don't do this to get rich."

The highlight of the day was the "Podcast Pitchfest," during which attendees were welcome to pitch for 30 seconds their current or future podcasts to the panel. Plenty of the pitches were off-the-wall and comedic; some were heartfelt, while others were downright delusional. Among the 62 contestants, the winning show, an episode of which will air on the PodcastOne network, was based on a "business autopsy," in which the host discusses why big and small companies have failed in the marketplace and how to avoid these pitfalls in the future.

Kit Gray, the co-founder of PodcastOne, joined the afternoon session, touching on monetization and marketing tactics, as well as how to establish your brand. According to Gray, 40 percent of all Americans have listened to a podcast. And this field of communication attracts a young, educated audience that is 25 to 44 years old.

In structuring a business model, Gray listed three paths to glory. First is a subscription service, in which you charge a monthly fee for exclusive content to your listeners. Next are advertisements from sponsors who pay for airtime and promotion. Last, go beyond the show, with audience retention and outreach using word-of-mouth and social-media platforms to gain notoriety.

Amanda Deutchman, PodcastOne's director of marketing and communications, provided a thorough analysis of the podcasting market with hard data. "Over 11 hours on average are listened to weekly by podcast fans," she said. "Social media is key to engage and give value to subscribers." She suggested hosts use questions on-air that listeners submit ahead of time; this gives the audience a sense of connectivity and participation.

At the end of the day, Carolla's engineer and producer, Mike Dawson, gave a demonstration on recording equipment and tips for getting supreme sound quality. He emphasized the importance of a good microphone, recommending the Rode brand.

The task at hand is to find your lane and make an impression with people through storytelling. Rather than reading a magazine or spinning the radio dial, original content and fresh personalities will drive the way people educate, entertain and consume.

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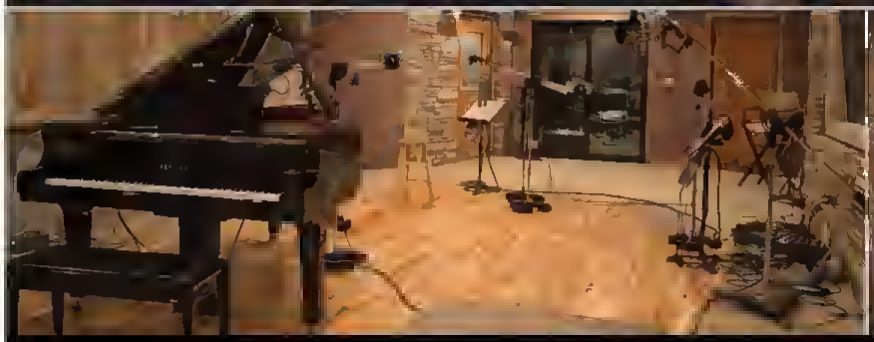
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KIM CONLAN

Who Is That Fucking Panda?

Behind one of the greatest local crowd mascots of all time

BY KIM CONLAN

If you're a regular SoCal concert-goer, it is quite likely you have witnessed her dancing onstage with the Flaming Lips, stage-diving during Thee Oh Sees at Desert Daze, or cruising around with a Pabst in hand during the Coathangers' set. And then you probably thought to yourself, "Who is that fucking panda?"

That Fucking Panda represents something more than just a party animal, she is the ultimate fan, dedicated to the music and totally invested in the scene—without day jobs, student loans, mortgages, babies, family commitments taking precedence. The *Weekly* caught up with the anonymous entity inside the giant panda suit to get the origin, purpose and future plans of the Southern California rock & roll mascot.

OC WEEKLY *Where did this idea come from?*

THAT FUCKING PANDA There was an episode of *Jackass*, and they all ran through the mall in panda suits, and I thought it was really funny ... I started wearing it to parties; I met a bunch of people. Then I interned at [San Diego-based radio station] 91X, and they were doing an interview with the Flaming Lips, and they were like, "Bring your panda suit!" They threw me up onstage, and there were 20,000 people there, and I was just dancing. I felt like, this is what it feels like to be a rock star, but I have no talent—I just have a panda suit.

How do you determine when is the right time for the panda?

You just kind of know—you can tell by the crowd. If the crowd is, like, bumping and grinding, then they probably don't want a panda in the mix. But if they're out there losing their shit and having a good time ..., then the panda helps. It helps other people lose their shit, and then I just get to party, so it's fun!

Was the panda the gateway to everything you've accomplished in the San Diego music scene?

Sort of. I interned at 91X for awhile while I went to San Diego State, and then I interned at [now-defunct San Diego station] KPRI. ... I tried to get a job as the marketing manager at House of Blues, but they didn't hire me. I was, like, really mad, so then I started my own thing and started the blog.

What is the idea behind your blog, thatfuckingpanda.com?

I wanted to have this show where you would play music videos with bands, and then interview the bands. So it started off as a web show, and then I start throwing events instead. I was [working at a] health-insurance company, and I just got burnt out. Then I quit, and I went to Asia for three months and just travelled. When I got back, my friend who worked at this coffee shop hooked me up with this guy who was hiring for a nanny ... He ended up being the manager at Music Box. He then just hired me to be their marketing person.

Talk about fate. What was your role there?

I was the marketing manager, so I got all the posters, Facebook ads, e mail blasts, social media, advertising, promotions ... giveaways.

And what's the real deal from inside the suit?

To be honest, it gets really, really hot, but they made the eyes bigger, so I can actually see your face and your neck—but ... I can't see anything else. I don't know what's happening around me—I don't really care. And it's a panda, so people are usually okay with it—like, "Whatever. It's just a panda acting crazy!"

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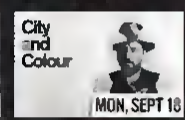






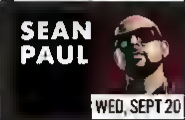


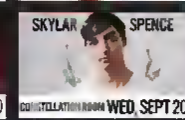




































MORE UPCOMING SHOWS!

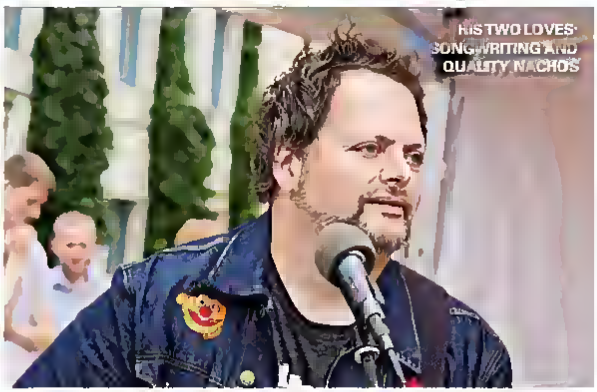
9/27 – 9LACK STAR
9/27 – HELLOGOODBYE
9/27 – MOON HONEY
9/28 – ION BELLION
9/28 – CHELSEA WOLFE
0/29 – BLEACHERS
0/29 – ASTNID S
9/30 – MISTERWIVES
9/30 – LAURER RUTH WARD
10/1 – SUPERJOINT / DEVILDRIVER
10/1 – CORY HENRY & THE FUNKY APOSTLES
10/2 – !!! (CHK CHK CHK)
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JEANETTE ATHERTON

Wandering Star

BOBBO BYRNES

performs at *Can't Stop the Serenity* Orange County (a *Firefly*-themed show benefiting Equality Now) at AMC Classic Woodbridge Movies, 4626 Barranca Pkwy., Irvine, www.cantstoptheserenity.com. Sept. 17, 2:15 p.m. All ages.

There are plenty of things Bobbo Byrnes is grateful to have back in his life after two months touring abroad in Europe. He's glad to be back in the OC music scene, reunited with his wife and band mate Tracy Byrnes of Fallen Stars, and to write new music inspired by his travels. But let's keep it real. He's mostly happy to be back in a place with decent Mexican food.

"Man, I really missed the Mexican food," Byrnes says. "I had some, well, they called them nachos at an Irish restaurant on the Baltic Sea. And it was basically just chips with salsa on top, and it was the sweetest salsa I've ever had. ... It was like, cherry-flavored. It was terrible."

Of course, the tour was the adventure of a lifetime for the local singer/songwriter. Years of writing songs for Fallen Stars (dubbed the Best Live Band in OC by the *Weekly* in 2015) made him anxious to take a slightly different path, one that would allow him an outlet for songs he'd written in his spare time that highlight his search for an identity in a haze of endless adventures, gigging and soul searching. Eventually, those tunes helped to launch a tour throughout Europe this summer set up by Songs & Whispers, the German label Byrnes is currently signed to. "To say there was a grand plan ... there really wasn't," Byrnes says. "It was all an opportunity to play shows and sell CDs with just my name on it. Sometimes, it's easier to make decisions when it's just one person instead of a committee."

Byrnes booked 65 shows in 70 days, playing everywhere from mid-sized festivals to tiny pubs as he bounced from the U.K. to Germany to France. He even performed for a bunch of elementary school-aged refugee kids in Germany and taught them the words to some Woody Guthrie songs.

Though the crowds may have been different from one show to the next, Byrnes says there was a common factor in how polite and attentive everyone was in the audience, even when he decided to bust out some obscure cover songs. "I was playing a gig after a soccer game at this pub, and I did a Roxy Music song called 'Virginia Plain,' a weird song from 1972," he recalls. "I play that in OC, and it goes over like a fart 'cause nobody knows the song at all. And I play it in the U.K., and people were into it and ready to listen to more of my stuff. ... And German audiences are so polite, they really listen to songs. When you play, it's dead silent."

Though he was thousands of miles from home, Byrnes' wife was able to visit and play Fallen Stars gigs; even his mom showed up for the last leg of his tour. "It's not normal to spend so much time with your mom as a grown-up," he says, "but it was cool because I got to show her Europe through my eyes ... and spray some graffiti on the Berlin Wall." (To clarify, it was nothing gang-related, but rather a sweet message to Byrnes' deceased father.)

Now Stateside, Byrnes says he has already planned his next trip to Europe. As his songwriting continues to evolve, being a citizen of the world is becoming an identity that feels most like home. Life abroad has given him a broader perspective of what it means to stake his own claim in the world. "I've been struggling a lot with the idea of hometowns," Byrnes says. "I call Orange County home now, but I grew up on the East Coast. You go back and visit these places you think you're from. I've been questioning the idea of what it means to be from somewhere. I don't have the answer yet; I'm still trying to figure it out."

NJACKSON@OCWEEKLY.COM

LocalsOnly
» NATE JACKSON

Hey, Orange County/Long Beach musicians and bands! Mail your music, contact info, high-res photos & impending show dates for possible review to Locals Only, *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708. Or email your link to: locals only@ocweekly.com.

THIS WEEK

FRIDAY

FREQUENCY FRIDAYS 10:30 p.m., free. Brussels Bistro, 222 Forest Ave., Laguna Beach, (949) 376-7955, brusselsbistro.com.

FRIDAY NIGHT LIVE MUSIC 9 p.m., free. The Gypsy Den, 125 N. Broadway Ave., Santa Ana, (714) 835-8840, gypsyden.com.

KEVIN WOOD 8 p.m., free. The Library, 3418 E. Broadway, Long Beach, (562) 433-2393, thelibraryacoffeehouse.com.

LEO KOTTKE 8 p.m., $35. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, (949) 496-8930, thecoachhouse.com.

LIVE JAZZ AND R&B 7 p.m., free. The Dorban Room at Mozambique, 1740 S. Coast Hwy., Laguna Beach, (949) 715-7777, mozambiquecc.com.

PRETZEL LOGIC 7:30 p.m., $15-$30. Spaghettini Restaurant & Grill, 3005 Old Ranch Pkwy., Seal Beach, (562) 598-2199, spaghettini.com.

PROOF BAR RESIDENT DJS 9 p.m., free. Proof Bar, 215 N. Broadway, Santa Ana, (714) 953-2860, proofbar.com.

RITUAL EDM DJs, 9 p.m., free. Kitsch Bar, 891 Baker St., Ste. A10, Costa Mesa, (714) 546-8580, kitschbar.com.

RON KORAYASHI 10 p.m., Irvine Hayshin Restaurant, 900 Bayside Dr., Newport Beach, (949) 721-1222, bayshinrestaurant.com.

SEGA GENECIDE 10 p.m., free. La Cave, 1695 Irvine Ave., Costa Mesa, (949) 646-7944, lacaverestaurant.com.

WEST COAST JAM with Richard Elfint, Rick Braun and Norman Brown, as part of the Bank of the West Summer Concert Series, 8 p.m., $65-$110, pacific amphitheatre.com. Hyatt Regency Newport Beach, 1107 Jamboree Rd., Newport Beach, (949) 729-1234, newportbeach.hyatt.com.

SATURDAY

AL DI MEOLA'S *ELEGANT GYPSY* 5 p.m., $39.50. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, (949) 496-8930, thecoachhouse.com.

BUMP 'N GRIND 8 p.m., $5. Que Sera, 1923 E. Seventh St., Long Beach, (562) 599-6170, queserala.wix.com.

THE COMO LA FLOR BAND Selena tribute, 9 p.m., $15. Gaslamp Restaurant & Bar, 6251 E. Pacific Coast Hwy., Long Beach, (562) 596-4718, thegaslamprestaurant.com.

EPIC SATURDAYS 9:30 p.m., free. The Continental Room, 115 W. Santa Fe Ave., Fullerton, (714) 469-1579, facebook.com/ContinentalRoom.

EPICA, LACUNA COIL, INSOMNIUM, ELANTRIS 4 p.m., $24.50. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, observatoryoc.com.

FAYUCA 7 p.m., $12. The Parish at House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Ste. 337, Anaheim, houseofblues.com/anaheim.

4TH ANNUAL HORTON'S HAYRIDE 3 p.m., $35-$75. Port of Los Angeles, 3600 Minter St., San Pedro.

HIP-HOP HOORAY 9 p.m., free. Kitsch Bar, 891 Baker St., Ste. A10, Costa Mesa, (714) 546-8580, kitschbar.com.

LIVE JAZZ AND R&B 7 p.m., free. The Dorban Room at Mozambique, 1740 S. Coast Hwy., Laguna Beach, (949) 715-7777, mozambiquecc.com.

METRO STATION 6:30 p.m., $15-$18. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, (714) 635-8057, allagns.com.

ORANGE COUNTY GUITAR CIRCLE FEATURED ARTIST RECITAL 8 p.m., $15. Fortea Hall, Chapman University, 1 University Dr., Orange.

PROOF BAR RESIDENT DJS 9 p.m., free. Proof Bar, 215 N. Broadway, Santa Ana, (714) 953-2860, proofbar.com.

STEREO SATURDAYS 10:30 p.m., free. Brussels Bistro, 222 Forest Ave., Laguna Beach, (949) 376-7955, brusselsbistro.com.

SUNDAY

APOLLO BEBOP BOTTOMLESS BRUNCH 8 a.m., free. The Gypsy Den, 125 N. Broadway Ave., Santa Ana, (714) 835-8840, gypsyden.com.

CITY AND COLOUR 7 p.m., $35-$55. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Ste. 337, Anaheim, (714) 778-2583, houseofblues.com/anaheim.

FULLY FULLWOOD REGGAE SUNDAYS 3 p.m., $5. Don the Beachcomber, 16278 Pacific Coast Hwy., Huntington Beach, (562) 592-1321, donthebeachcomber.com.

94.7 THE WAVE BRUNCH 11 a.m., $25. Spaghettini Restaurant & Grill, 3005 Old Ranch Pkwy., Seal Beach, (562) 598-2199, spaghettini.com.

SUNDAY BLUES 4 p.m., free. Malarkey's Grill & Irish Pub, 168 N. Marina Dr., Long Beach, (562) 598-9431.

MONDAY

CITY AND COLOUR 8 p.m., $35. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, observatoryoc.com.

COUNTRY DANCIN' WITH DJ PATRICK 8:30 p.m., free. The Swallow's Inn, 31786 Camino Capistrano, San Juan Capistrano, (949) 493-3168, swallowsinn.com.

DJ TOROSBROS 10 p.m., free. Kitsch Bar, 891 Baker St., Ste. A10, Costa Mesa, (714) 546-8580, kitschbar.com.

DOUG LACY ON THE PIANO 8 p.m., free. Ralph Brennan's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim, (714) 776-5200, rhjazzkitchen.com.

TUESDAY

LILYACHTY 8 p.m., $29.50-$150. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, observatoryoc.com.

WEDNESDAY

DEREK ROBOEAUX BAND 8 p.m., free. Original Mike's, 100 S. Main St., Santa Ana, (714) 550-7794, originalmikes.com.

EXPANDING OC HIP-HOP 8 p.m., free. Doll Hut, 107 S. Adams St., Anaheim, (714) 533-1286.

KITSCH OUT THE JAMS 9 p.m., free. Kitsch Bar, 891 Baker St., Ste. A10, Costa Mesa, (714) 546-8580, kitschbar.com.

MODERN DISCO AMBASSADORS 10 p.m., $5. La Cave, 1695 Irvine Ave., Costa Mesa, (949) 646-7944, lacaverestaurant.com.

THURSDAY, SEPT. 21

BACK CATALOG 9 p.m., free. Kitsch Bar, 891 Baker St., Ste. A10, Costa Mesa, (714) 546-8580, kitschbar.com.

DOUG LACY ON THE PIANO 8 p.m., free. Ralph Brennan's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim, (714) 776-5200, rhjazzkitchen.com.

LIVE JAZZ AND R&B 7 p.m., free. The Dorban Room at Mozambique, 1740 S. Coast Hwy., Laguna Beach, (949) 715-7777, mozambiquecc.com.

STRICTLY COUNTRY THURSDAYS 8 p.m., free before 8 p.m., $5 after. Gaslamp Restaurant & Bar, 6251 E. Pacific Coast Hwy., Long Beach, (562) 596-4718, thegaslamprestaurant.com.

UPCOMING

SEPTEMBER

GASLAMP UNPLUGGED 2 Sept. 23. Gaslamp Restaurant & Bar.

PAT BOONE Sept. 23. The Coach House.

JANET JACKSON Sept. 23. Honda Center.

TWO DOOR CINEMA CLUB Sept. 23. House of Blues at Anaheim GardenWalk.

CITIZENS & SAINTS Sept. 24. Chain Reaction.

MAGIC DICK & SHUN NG Sept. 27. Don the Beachcomber.

SPONGE Sept. 28. The Coach House.

BOYCE AVENUE Sept. 29. House of Blues at Anaheim GardenWalk.

FOUR YEAR STRONG Sept. 29-30. Chain Reaction.

MISTERWIVES Sept. 30. The Observatory.

OCTOBER

YOUNG THE GIANT Oct. 5. Five Point Amphitheater.

J BALVIN Oct. 6. The Observatory.

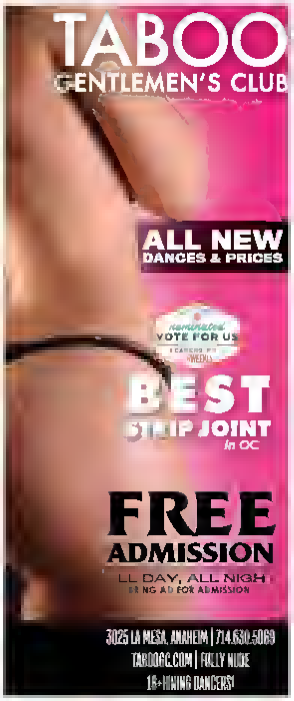
JUMPING JACK FLASH'S STONES & STEWART SHOW Oct. 6. The Coach House.








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Girls and Women and Sex

My teenage daughter just came out to us as gay. We told him we love her and support her. As a heterosexual cisgender mother, how do I make sure she gets good advice about sex? I don't want her learning from other kids or porn. Do you know of any good, sex positive advice books for lesbian teens?

My Inspiring Daughter Deserves Lesbian Education

"I wish every parent felt this way about their child's sexual development, regardless of the child's gender identity or sexual orientation," said Peggy Orenstein, author of *Girls & Sex: Navigating the Complicated New Landscape*. "All young people—girls especially—need open, honest discussions about sexual ethics, including talking about pleasure, respect, decision-making and reciprocity, or we are leaving them at the mercy of the messages they get from both the mainstream and 'adult' entertainment industries."

Orenstein's book—required reading for parents of girls *and* boys—drives home the need for comprehensive sex education programs emphasizing the giving and receiving of *pleasure*. In the absence of sex-ed programs that empower girls to see themselves not just as instruments of another's pleasure, but as autonomous individuals with a right to experience sexual pleasure—with a partner or on their own—girls wind up having a lot of consensual but crappy sex.

That said, MIDDLE, one big takeaway from Orenstein's research should come as a comfort to you: Bi and lesbian girls enjoy an advantage over their heterosexual peers. "In some ways, MIDDLE can feel more confident about her daughter as a gay girl," said Orenstein. "Lesbian and bisexual girls I spoke to for *Girls & Sex* would talk about feeling liberated to 'go off the script'—by which they meant the script that leads lockstep to intercourse—and create encounters that truly worked for them. I ended up feeling that hetero girls—and boys, too—could learn a lot from their gay and bisexual female peers. And I don't mean by watching otherwise-straight girls make out on the dance floor for the benefit of guys."

Since gay and bisexual girls can't default to PIV intercourse, and since there's not a boy in the room whose needs/dick/ego they've been socialized to prioritize, queer girls have more egalitarian and, not coincidentally, more satisfying sexual encounters. "Young women are more likely to measure their own satisfaction by the yardstick of their partner's pleasure," said Orenstein. "So heterosexual girls will say things such as, 'If he's sexually satisfied, then I'm sexually satisfied.' Men, by contrast, are more likely to measure satisfaction by their own orgasm. But the investment girls express in their partner's pleasure remains true regardless of that person's gender. So the orgasm gap we see among heterosexuals [75 percent of men report they come regularly in sexual encounters vs. 25 percent of women] disappears in same-sex encounters. Young women with same-sex partners climax at the same rate as heterosexual men."

As for good, sex-positive resources for teens of all identities and orientations, Orenstein had some great recommendations. "I'm a big fan of Heather Corinna's *S.E.X.: The All-You-Need-to-Know Sexuality Guide to Get You Through Your Teens and Twenties*," said Orenstein. "She also produces the Scarleteen.com website, which is fabulous. Other inclusive, sex-positive, medically accurate websites include Sexetc.org and Goaskalice.columbia.edu. And MIDDLE could think about giving her daughter a subscription to OMGYes.com, an explicit (but not tawdry) site that educates about the science of female pleasure. And finally, I think everyone who is a woman—or has had sex with a woman or ever hopes to—should read Emily Nagoski's book *Come As You Are*. Even if you think you know it all, Nagoski's book will transform your sex life."

Follow Orenstein on Twitter (@peggyorenstein).

My husband and I are currently separated on a trial basis. He took all our condoms when he moved out, and I want to ask him if he plans on having sex with other women. I don't have any intention of sleeping with other people while separated, but I think he may be interested in doing so, in part since we have been sexually active only with each other and he is trying to "find himself." If either of us were to have extramarital sex without the consent of the other, I would consider that cheating. We've also been having sex with each other throughout our separation. But my husband refuses to discuss this aspect of our separation. He will discuss only co-parenting or financial issues. I would be okay with him having casual sex, but not a romantic sexual relationship.

Wondering If Fidelity Enforceable

Taking the condoms + refusing to discuss the sexual terms of your separation = your husband is almost certainly fucking other women. He probably figures it'll be easier to get your forgiveness after the fact than to get your permission in advance—and if you don't get back together, WIFE, he won't even have to ask for forgiveness.

If your husband refuses to have a dialogue about the sexual aspect of your separation, then you'll have to make him listen to a monologue. Tell him you assume he's having sex with other people, and if that's not the case, he'll have to use his words to persuade you otherwise. If he sits there in silence or his words are unpersuasive, tell him you now feel free to have sex with other people, too. And while you can ask him not to enter into a romantic sexual relationship with anyone else, WIFE, you ultimately can't control how he feels about who he's fucking while he's out there finding himself. If you aren't comfortable fucking your husband while he's fucking other women—and he almost certainly is fucking other women—let him know that and cut him off.

I'm a 32-year-old straight male. Back in April, I met this girl. She seemed interested, but before we went out, she told me that she is a demisexual. (I had to Google it.) After a few dates, she had me over to her place, we watched a movie and started making out. But when I started to put my hand between her legs, she calmly said, "Let's not get ahead of ourselves." No problem, I told her. I wasn't trying to rush her. Fast-forward a couple of months: We're still going on dates, we hug and kiss, we hold hands, we cuddle on the couch and watch movies—but still no sex. Is demisexuality real? Should I keep pursuing her?

Is She Interested Totally Or Not?

Demisexuals are real people who "do not experience sexual attraction unless they form a strong emotional bond," according to the definition at Asexuality.org. We used to call people who needed to feel a strong emotional bond before wanting to fuck someone people who, you know, needed to fuel a strong emotional bond before wanting to fuck someone. But a seven-syllable, clinical-sounding term that prospective partners need to Google—demisexuality—is obviously far superior to a short, explanatory sentence that doesn't require internet access to understand.

You've shown respect for this woman's sexual orientation, ISITON, now it's her turn to show some respect for yours. I don't mean by putting out if she's not ready or not interested...but by offering you some clarity about when or whether she'll ever be interested. You're seeking a romantic relationship that includes sex—which is not unreasonable—and you've demonstrated a willingness to make an emotional investment before a relationship becomes sexual. You don't (or shouldn't) want her to consent to sex under duress—you don't (or shouldn't) want her to have sex just to keep you coming over for cuddles—but if she doesn't see you as a prospective romantic *and* sexual partner ISITON, she should tell you that. If this relationship isn't on track to become sexual, tell her you're open to being friends—truly intimate friends—but you'll have to direct your romantic attentions (and more of your time) elsewhere.

On the Lovecast *(savagelovecast.com), comedian Amy Miller. Contact Dan via email at mail@savagelove.net, follow him on Twitter (@fakedansavage), and visit ITMFA.org.*

SavageLove
» DAN SAVAGE



UPCOMING SEX EDUCATION EVENTS

THURS. SEPT. 28TH @ 7:15PM
THE ULTIMATE GUIDE TO FEMALE ORGASM

This workshop is open to women and couples. In this workshop we will discuss the female sexual response cycle and how to have more frequent & more powerful orgasms using hands, mouths and sex toys for stimulation. We will cover clitoral stimulation, penetration and g-spot play as well as tips and techniques for oral and manual stimulation. $15 per person or $25 per couple when prepaid by 9/27/17. $25 per person at the door.

THURS. OCT. 12TH @ 7:15PM
HOW TO GIVE A WORLD CLASS BLOWJOB

In this workshop you will learn tips and techniques for amazing handjobs and blowjobs! Open to women only. This is our most popular workshop and always sells out, so register early!! Tickets are $20 each or bring a friend, 2 for $30 when prepaid by 9/5/17. If space is available, $25 per person at the door.

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Toke of the Week

» ROBERT FLORES

Forbidden Fruit Brass Knuckles Vape Cartridge

Since they came on the market, Brass Knuckles Vape Cartridges have set the bar for quality and potency. One of its most recognizable investors, rap artist XZIBIT, has said the company looked at everything that was wrong with current vape cartridges and tried to not only improve, but also create a super-premium product, including a full gram of oil in each quartz cartridge. A beautiful, Prohibition style gold cartridge and battery, it was named Brass Knuckles, according to XZIBIT, because "it's gonna knock you the fuck out!"

Forbidden Fruit is one of its latest cartridges. The indica-dominant hybrid came from crossing Cherry Pie and Tangie, both top shelf strains. Like the flower, the vape has a fruity taste with notes of pine. Unlike the flower, the aroma is also fruity.

Every pen I've tried has a scent of THC, some stronger than others, so even though a vape pen is more discreet and convenient, you still need to be cautious where you use it. But I vaped Forbidden Fruit everywhere—at the movies, the supermarket, etc—without anyone catching on. This strain is definitely among the strongest, with 86 percent THC. The high is very enjoyable and can become intense, and loaded with a full gram, this cartridge lasts awhile.



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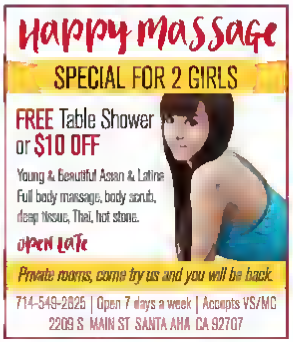
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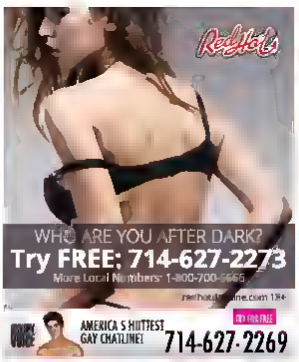




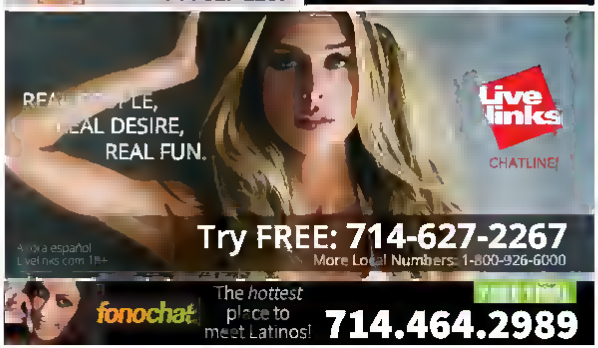














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Employment

195 Position Wanted

Staff Accountant: Prepare tax returns, provide accounting svcs, BAYRS in accntng, bus. admin. or rltd C.P.A. 40hrs/wk. Apply to Hall & Company CPAs an d Consultants Inc. Attn: Meagan Barba 1111 Pacifica Ste. 300 Irvine, CA. 92618

MSA Worldwide LLC **General Monitors Division Lake Forest, CA seeks Software Engineer II** to be responsible for dsgn & dvlpmt of algorithms & firmware for computer based & embedded prototypes that will be used in research & dsgn of microcontroller based fire & gas detection system. Specific job duties incl: (i) dsgning & dvlp'g signal processing & algorithms in conjunction w/ hardware prototype dvlp'g for microcontroller based fire & gas detection system; (ii) creating scientific dsgn concepts & implmnt'g them in firmware; (iii) creating firmware specifications & test plans; (iv) dvlp'g & maintaining accurate algorithm test criteria; (v) collaborating w/scientists & engineers on algorithm & firmware dsgnmt; (vi) performing hardware/firmware integration & (vii) ensuring that technical firmware documentation is developed per internal MSA & external agencies, customers, etc.) requirements. Must hold a Master's degree in Electrical, Software or Computer Engineering. Must know through academic training or work experience Digital Signal Processing & microprocessors mathematical algorithms, signal processing & embedded system dsgn. Matlab C, fuzzy logic, wavelets & artificial neural network modeling. 40 hrs/wk. **Submit resume by mail to MSA Worldwide LLC. Talent Management, 26776 Simpatica Circle Lake Forest CA 92630. Refer to "Software Engineer II"**

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Employment

195 Position Wanted

Market Research Analyst: Collect & analyze mkt data for restaurant bus. Req'd BA/BS in Bus. Admin., Econ. or Mgmt. Sci. Mail resume to FR Tacos, Oak Tree Plaza LLC 17612 17th St. #102 Tustin, CA 92780

Pastor: F/t Nonprofit Christian church. Conduct pastoral services. Req: Master of Divinity or Related. Resume: IRVINE.AU.CHURCH <%b> 9971 MUSKLANDS RVLD., IRVINE, CA. 92618

Operations Research Analyst: Research/ analyze/devise methods to maximize operat'l effi ciency. MBA req'd. Send resume to Solomon America Inc. 17151 Newhope St., #201 Fountain Valley CA 92708

Public Relations Coordinator Arrange PR plan to promote co., mage & services. Req'd: BA in Comm., Journ., or English. Mail resume to Soben International, Inc. 6481 Orangethorpe Ave., #22 Buena Park, CA 90620

Acupuncturist: Apply by mail only to Rio Medical Center Inc. 520 N. Brookhurst St., #117, Anaheim, CA 92801 attn. President.

IT Project Manager (Tustin, CA) Plan, initiate, and manage information technology projects. Bachelor's in Computer/Electronics Engineering related. Resume to: Woongjin Inc. 335 Centennial Way #200, Tustin CA 92780

Acupuncturist (Anaheim, CA) Diagnose patient's condition based on symptoms & medical history to formulate effective oriental medicine treat plans. Insert very fine needles into acupuncture points on body surface and maintain related care. Apply herbal treatment, acupressure & other therapy for patient's specific needs such as back, neck, shoulder, knee pains, headaches, etc. 40hrs/wk. Master's in Acupuncture or Oriental Medicine, Acupuncture License in CA Req'd. Resume to: Unity Acupuncture Health Clinic Attn: In Chul Song, 3537 E Santa Ana Canyon Rd Anaheim, CA 92807

National Sales Director in Newport Beach, CA. Occasional travel within U.S. 1 or 2 times per mo. Please apply in writing to: Black & Peach Retail, LLC Attn: Luis Sandoval (#NSDR1417) 500 Newport Center Drive, Suite 920 Newport Beach, CA 92660

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Religious Education Director (Anaheim, CA) Plan, direct and coordinate church education programs and activities. Master's in Education req'd. Resume to: Purely Evangelical Church, 2101 W Crescent Ave #F Anaheim CA 92801

Pastor: Conduct religious worship & deliver sermons. Master's Degree in Theology, Christian Education or related req'd. Orange Korean Church Christian Reformed, 645 W Malvern Ave Fullerton, CA 92832

RF Engineer Costa Mesa CA Mobilitie Mgmt, LLC RF design & optimization of LTE Macro, Small Cells, CDMA & LTE networks requires MA in Elec Eng + 2yrs exp/equiv. design Wind Catcher Actix Analyzer and TEMS. Send resume to: lara@mobilitie.com

Cook, and Cashier/Waitress Wanted. Cancun Fresh Mexican Grill Fountain Valley is seeking to fill several positions, including cooks and cashier/waitress. Restaurant experience is preferred. Please call (714) 427-0008 and ask for Javier or send any resumes to: CancunFresh@gmail.com 18010 Newhope St. Suite C Fountain Valley Ca 92708

Sales Engineer: Oversee product dev't process & perform final product inspec. to identify tech issues in/of products. Conduct prospective sales eng reports, etc. Req BS in Polymer Science & Eng., must have taken "Polymer Zation Chemistry" & "Polymerization Reaction Engineering" courses. Send resume to: MMD (Int'l) Inc. Attn: Woo Suh 2500 W. Orangethorpe Ave. # 122 Fullerton, CA 92833

PCB Design Engr. Job code PDE-901 Design & layout complex multi-layer PCBs using Altium 11. Reqs BS+3yrs exp. Mail resumes to Boundary Devices Attn. HR, 21072 Lake Pkwy Ste. 100 Lake Forest, CA 92630. Must ref job title & code.

Employment

195 Position Wanted

Sr. SAP MM Consultant, MS deg. in CIS, IT, MIS or related & 1 yr exp. Exp. in Supply Chain Optimization Skills. SAP MM, Tableau Reporting & Analysis, VBA, SQL, MS Visio, Six Sigma Methodology, Travel & /or reloc. throughout the US req'd. Mail resume to: Morris & Wilner Partners, Inc., 201 Sandpointe Ave. Ste. 200 Santa Ana, CA. 92707

Restaurant General Mgr. Responsible for managing overall day to-day operation & supervision of entire staff; ensure high level of customer satisfaction; etc. Req: BS in Hospitality Mgmt, must have taken "Hospitality Mktg Mgmt" and "Hospitality Industry Managerial Accounting" courses. Send resume to: Two Two Fried Chicken Inc. Attn: James He 1707 E. Del Amo Blvd Carson, CA 90746

MVP Technologies LLC seeks SAP BW/BI Consultant (MVPSAP17) with Master's in/+ Bachelor's + 5yrs exp/equiv. SAP BW/BI, ABAP, BEX, HANA. Mail resumes to HR 9277 Research Drive, Irvine, CA 92618. Travel to unanticipated work sites throughout U.S. Foreign equiv. accepted.

Systems Analyst: Apply by mail only to More2hr Inc. 111 Deer Irvine, CA 92620 attn. President.

Simulation Engineer: 3 yrs wk exp req'd. Send resumes to: Eon Reality, Inc. 35 Parker Irvine, CA 92618 Attn: M. Johansson

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Employment

195 Position Wanted

DIGITAL SURVEILLANCE DEVICES MARKET RESEARCH ANALYST Determine method, gather data to forecast demand & trends. Examine, analyze data to develop sales & marketing strategies. Present findings using computers. Mail resume to Morris & Wilner Partners, Inc., 201 Sandpointe Ave. Ste. 200 Santa Ana, CA. 92707

Mechanical Engineer E/T Masters Degree in Mechanical Eng neering. Resume to: Re-Search Environmental Inc. 17750 C Gillette Ave. Irvine, CA 92614

Microchip Technology seeks a Staff Engr (Code SE-MKI) in Lake Forest, CA. Dvlp Microchip's proprietary wireless technologies & solutions. Reqs: RS+2 yrs rltd exp. Mail resume to: Silicon Valley HR, 450 Holger Way San Jose, CA 95134. Reference job title & code.

Application Engineer for Rohde & Schwarz in Irvine, CA
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Computer Systems Engineer Tustin. Analyze, Design and develop operational support systems for computer systems. Bachelor's in Computer/Software Engineering related. Resume to: Woongjin Inc. 335 Centennial Way #200, Tustin, CA 92780

Group Delta Consultants, Inc. in Irvine, CA Seeks a Staff Engr to communicate w/clients re plans & changes in designs /parameters of projects. **Mail resumes referencing job title to GDC HR 32 Mauchly Irvine CA 92618 Principals only. EOE.**

Employment

195 Position Wanted

Market Research Analyst. Apply by mail to Lino Insurance Services LLC, 8942 Garden Grove Bl., #216, Garden Grove, CA 92844 attn: President.

Marine Engineer (Anaheim, CA) Perform marine engineering services for ships and vessels. Bachelor's in Industrial/Marine Engineering. Resume to: Kormarine Services, LLC, 312 W. Summerfield Cir. Anaheim, CA 92802

Sr. Auditor: conduct audit, review & prepare reports. BA/BS in accounting, 40hrs/wk. Apply to Hall & Company CPAs and Consultants Inc. Attn: HR, 111 Pacifica Ste. 300 Irvine, CA 92618

Student Advisor: Prvd full range of student services e.g. academic advisement & admin. services. Req'd: MBA or MA/MS in Organizational Leadership or related. Mail resume: Stanton University, 9618 Garden Grove Blvd., #201 Garden Grove, CA. 92844

Accountant: M.S. in Accountancy & 1 yr. wk exp req'd. Send resumes to: Quon & Associates Inc. 1452 Edinger Ave. Ste. 120 Tustin, CA 92780. Attn: W. Quon.

Mechanical Engineer (Fountain Valley CA) Apply engg. skills to design, fabricate & test aircraft components. Implmnt. structure analysis & perform reverse engg. Dvlp cost effective mechanical designs & dvlp, evaluate & improve processes to ensure manufacturing specifications. Analyze processing methods to test efficacy of existing or new processes, & improve the process by applying Lean Manufacturing, Six Sigma & Project Mgmt tools. Work with CAD Mastercam prgmng soft ware Catia, & Solidworks software. Reqmts are: Master's Deg. in Mechanical Engg, Manufacturing Engg, Manufacturing & Systems Engg Mgmt, Aerospace Engg, or closely related plus 24 mos of exp in job offd or as Manufacturing Engr, Process & Method Engr, Aerospace Engr or closely related. Mail resume to: Falcon Aerospace, Inc., Attn: S. Yilmaz, President, 11803 Manhattan River Circle, Fountain Valley CA 92708

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OC WEEKLY

Best Of 2017

PUBLISHING OCTOBER 19TH

This issue will be your year-long guide to the best Orange County and Long Beach have to offer. The OC Weekly team has scoured the area for those businesses that deserve your attention! Make sure to vote for over 100 Best Of category nominees. Winners will be announced in the issue on October 19th!

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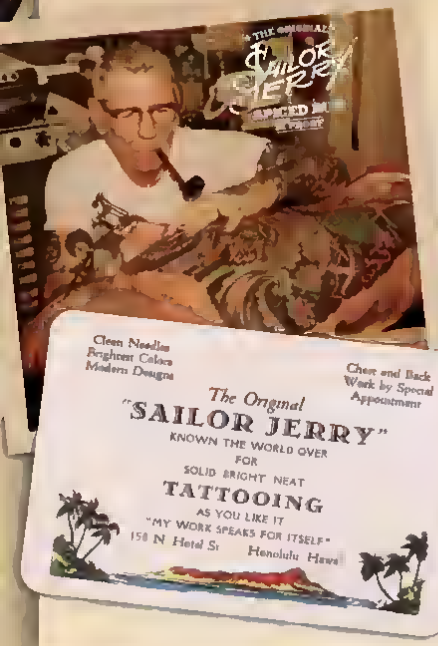
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